

1955/14

The Rose of the Alhambra

Romantic Comic Opera
in Three Acts.

Book and Lyrics by

CHARLES EMERSON COOK

Music by

LUCIUS HOSMER.

Vocal Score.

=

Price \$2.00

NEW YORK

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THE CHARACTERS

of

"The Rose of the Alhambra"

together with
THE ORIGINAL CAST

PHILIP V, King of Spain	EDWIN STEVENS	
ELIZABETTA, his Queen	FERN WINARD	
RUYZ, her favorite page	GEORGE TALMAN	
BROTHER NICOLO, a friar	} <i>attached to the Court of Philip</i> {	FRANK H. BELCHER
PEREGIL, the Royal physician		OWEN WESTFORD
FREDEGONDA, Jacinta's aunt and guardian.	ADELLA BARKER	
SPIRIT OF ZORAHAYDA, the Moorish princess.	CLAIR MAENTZ	
BORALDO, chief of a band of brigands	EUGENE COWLES	
ESTRELLA, the "mascot" of his band	LILLIAN HUDSON	
NARIO, }	} MACK JOHNSON	
ROBERTO, } members of his band		WILLIAM J. WELSH
CAPT. VIVAR, of the King's Guard	OTTO BOOKER	
SANCHO, a water-carrier.	WILLIAM J. WELSH	
DON ALVARO }	} AUGUSTINO BACI	
DON RODRIGO }		AMBROSE DALY
DONA CAMILLA }	} ESSIE LYONS	
DONA FELISA }		KITTY MARSHALL
PEDRO }	} EDWARD BINGHAM	
PEPITA }		ESSIE LYONS
FRASQUITA }		TINA MARSHALL

and

JACINTA, "The Rose of the Alhambra". LILLIAN BLAUVELT

Ladies and Gentlemen of the Court; residents of the Alhambra; citizens of Granada; Bandits; guardsmen; spirits of Moorish warriors; peasants; etc., etc.

ACT I. — The Rose Garden of the Tower of the Princesses. Granada.

"A remote and lonely tower, in the outer wall of the Alhambra, built on the edge of a narrow ravine that separated the royal fortress from the grounds of the Generalife."

ACT II. — SCENE I. - Interior of the Tower of the Princesses. Midnight.

"The enchanted fountain, and the magic lute."

(The curtain will be lowered for one minute)

SCENE II. - The Old Moorish Mill in the Mountains, on the Road to Seville. Daybreak.

ACT III. — The Hall of Ambassadors in the Alcazar, or royal palace, Seville.

"She poured forth one of the legendary ballads treating of the ancient glories of the Alhambra and the achievements of the Moors."

Period. — About 1730.

First produced in the Lyceum Theatre, Rochester, N.Y.

Wednesday, November 15, 1905.

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The Rose of the Alhambra.

Romantic Comic Opera in 3 Acts.

Overture.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegro con brio.

PIANO.

ff

mf *cresc.* *ff*

ben marcato *sf* *f*

ff *f* *f*

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First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of one sharp (F#). The first measure is marked *ff sempre*. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 7-10. The melody continues with more complex rhythmic patterns. The left hand has a brief rest in measure 9. The system concludes with a double bar line and the tempo marking *Andantino.* in 4/8 time.

Third system of musical notation, measures 11-14. The tempo is *Andantino* in 4/8 time. The first measure is marked *fp rit.* and the second *pp a tempo*. The right hand features a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation, measures 15-18. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The system ends with a double bar line.

Fifth system of musical notation, measures 19-22. The right hand features a melodic line, and the left hand provides a rhythmic accompaniment. The system ends with a double bar line.



Allegro vivace.

This musical score is for a piano piece in D major, 3/4 time, marked "Allegro vivace." The score consists of six systems of two staves each. The first system begins with a forte (*ff*) dynamic and a "con fuoco" (with fire) instruction, featuring a triplet in the right hand. The second system continues the melodic development in the right hand. The third system shows a more active bass line with triplets. The fourth system includes a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic. The fifth system features a fortissimo (*ff*) dynamic in the right hand. The sixth system concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic. The score is characterized by frequent triplets and a driving, rhythmic quality.

ff *con fuoco* *p*

cresc. *ff* *dim.* *p*



f *p subito*

cresc molto *ff*

ff

ffz p

ff









Andantino

pp
molto espressivo *poco rit a tempo*

poco rit a tempo

un poco animato.

a tempo *pp lento.* *a tempo.* *mf*

Tempo I.

rit. *p* *f* *mf*






First system of musical notation. The treble staff features a complex, rapid sixteenth-note melody. The bass staff provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the bass staff.



Second system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns. A *stretto.* (ritardando) marking is above the treble staff, and a *p* (piano) marking is below the bass staff.



Third system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns.



Fourth system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns.



Fifth system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns. A *f* (forte) marking is below the bass staff, followed by a *cresc.* (crescendo) marking. A *ff* (fortissimo) marking is at the end of the system.



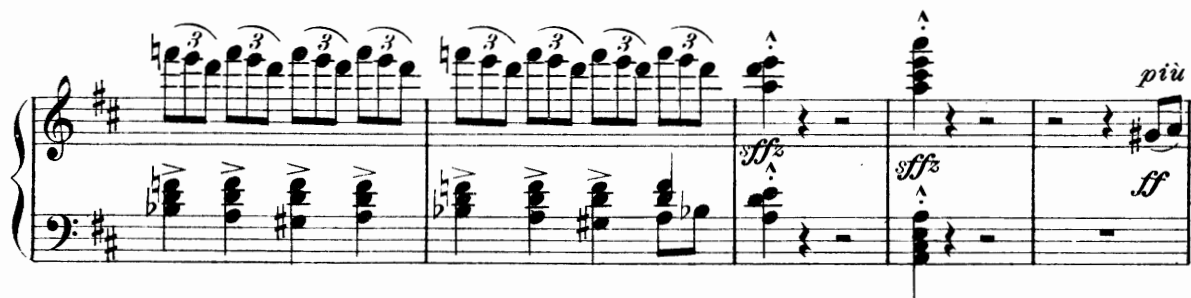
Sixth system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns. A *meno f* (meno forte) marking is below the bass staff, followed by a *cresc. molto.* (crescendo molto) marking.



Seventh system of musical notation. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a more active role with eighth-note patterns.



First system of musical notation. The treble clef staff features a rapid, continuous eighth-note melody in D major, marked *ff* and *possibile*. The bass clef staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble clef staff continues the eighth-note melody with triplets and accents, marked *più*. The bass clef staff features chords and rests, with dynamic markings *ff* and *ff* appearing.



Third system of musical notation. The tempo is marked *mosso.* The treble clef staff has a melody of eighth and sixteenth notes, marked *sempre*. The bass clef staff consists of sustained chords.



Fourth system of musical notation. The treble clef staff features a melody with eighth and sixteenth notes, marked with an *8* (octave) sign. The bass clef staff has a rhythmic accompaniment of eighth notes.



Fifth system of musical notation. The treble clef staff continues the melody with eighth and sixteenth notes, marked with an *8* (octave) sign. The bass clef staff has a rhythmic accompaniment of eighth notes.



Sixth system of musical notation. The treble clef staff features a melody with eighth and sixteenth notes, marked with an *8* (octave) sign. The bass clef staff has a rhythmic accompaniment of eighth notes.



Seventh system of musical notation. The treble clef staff has a melody of eighth and sixteenth notes. The bass clef staff features a rhythmic accompaniment of eighth notes, ending with a double bar line.

No 1a Hunting Chorus.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegretto pastorale. (♩=72)

PIANO.



Allegro, ma non troppo.

pp *pp* (Curtain rises.) *crece poco a*



poco



Chorus.

TENORS.

BASSES.

Over the mountain,
Over the mountain,

ff *fp*

ad. *

SOPRANOS.

ALTOS.

Hark! to the hunt - er's dis - tant cry.

crag and fell,

crag and fell,

sf *f*

Hark! to the hunt - er's distant cry.

Over the mountain, crag and fell.

Over the mountain, crag and fell.

mf *sf* *f*

Look! as the fainting hare leaps by.

On thro' the meadow, stream and dell.

On thro' the meadow, stream and dell.

mf *sf* *f*

Look! as the fainting hare leaps by.

On thro' the meadow, stream and dell.

On thro' the meadow, stream and dell.

mf *sf* *f*

Tivvy - tan - tivvy! the horns re - sound;

Tivvy - tan - tivvy! the horns re - sound;

the horns re - sound;

ff *ff* *ff*

(Horn on stage.)

ff Tivvy - tan-tivvy! give back a - gain!

give back a - gain!

Tivvy - tan-tivvy! give back a - gain!

ff (Horn on stage.)

Tivvy - tan-tivvy! with eag - - - er bound Onward!

Tivvy - tan-tivvy! with eag - - - er bound *f* Onward!

Tivvy - tan-tivvy! with eag - - - er bound

Onward! Onward! Onward! Onward!

Onward! Onward!

On-ward! On-ward!

cresc. *e* *string.* *marc.*

Onward! King's hors - es and men!

King's hors - es and men!

Onward! King's hors - es and men!

Più mosso

Never did hunters so gai - ly sing; Nev - er was fal - con so

Never did hunters so gai - ly sing; Nev - er was fal - con so

Never did hunters so gai - ly sing; Nev - er was fal - con so

f Più mosso

8. *loco.*

shrewd of wing; Nev - er did moun - tains so mad - ly ring —

shrewd of wing; Nev - er did moun - tains so mad - ly ring —

shrewd of wing; Nev - er did moun - tains so mad - ly ring —

All the King's hors - es and men! _____ Nev - er did hunt - ers so
 All the King's hors - es and men! _____ Nev - er did hunt - ers so
 All the King's hors - es and men! _____ Nev - er did hunt - ers so

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the lyrics 'All the King's hors - es and men!' followed by a long melisma line, then continue with 'Nev - er did hunt - ers so'. The piano accompaniment provides a steady harmonic and rhythmic foundation.

gai - ly sing; Nev - er was fal - con so shrewd of wing;
 gai - ly sing; Nev - er was fal - con so shrewd of wing;
 gai - ly sing; Nev - er was fal - con so shrewd of wing;

The second system continues the vocal and piano parts. The vocal lines maintain the same melodic and lyrical structure as the first system, with the piano accompaniment continuing its supporting role. The system concludes with the same melisma and continuation of the piano part.

Never did mountains so mad - ly ring _____ All the King's hors - es and men! _____
 Never did mountains so mad - ly ring _____ All the King's hors - es and men! _____
 Never did mountains so mad - ly ring _____ All the King's hors - es and men! _____

The third system introduces a new vocal entry with the lyrics 'Never did mountains so mad - ly ring' followed by a melisma line, then continues with 'All the King's hors - es and men!'. The piano accompaniment continues throughout, providing harmonic support for the vocal entries and the melisma.

f *a piacere*

Don Camilla.

Allegretto grazioso.

We of the court Must have our sport; En-joy it while we may. When

p con elegante

next we see our Roy-al host He may propose a fun-'ral toast If

Don Alvaro.

he has giv - en up the ghost That is, *pro-tem-po - re.* So,

p

re - vel now; To night we'll bow Our knees in sor - row bit - ter. For,

should we see our no - ble King With sad and tear - ful

as - pect bring His lat - est dirge for us to sing, 'Tis

woe — 'Tis woe — to them who tit - ter.

Colla Introduzione. Ruyz. (Off stage in the distance.)

Ho-lé! Ho - lé! ——— My fal-con!

mf *dim.*

Chorus.

Never such roy - al liv - er - y

Never such roy - al liv - er - y

Never such roy - al liv - er - y

Tempo I.

ff *p*

Shone 'fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Shone 'fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Shone 'fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing,

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing,

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing,

ff yell and shout! *f* Gal - lop - ing, gal - lop - ing, *ff* yell and shout!

ff yell and shout! *f* Gal - lop - ing, gal - lop - ing, *ff* yell and shout!

ff yell and shout! *f* Gal - lop - ing, gal - lop - ing, *ff* yell and shout!

Tivvy - tan - tivvy, the horn a - gain! Tivvy - tan - tivvy, the horn a - gain!

Tivvy - tan - tivvy, the horn a - gain! Tivvy - tan - tivvy, the horn a - gain!

the horn a - gain! the horn a - gain!

pp

p Put-ting a wee lit-tle hare to rout, Put-ting a wee lit-tle hare to rout;

legg.

Clev - er Kings hors - es and men! _____

Clev - er Kings hors - es and men! _____

p

f Ho - lé! Ho - lé! Ho - lé! Ho - lé!

f Ho - lé! Ho - lé!

Ho - lé! Ho -

cresc.

Ho-la!

Ho-la!

On - - - ward King's horses and men! ———

On - - - ward King's horses and men! ———

lé! Ho - lé! Ho - lé! King's hors-es and men!

ff Più mosso.

Loose the ger-fal-con and let him fly, Marking his quar-ry with

Loose the ger-fal-con and let him fly, Marking his quar-ry with

Loose the ger-fal-con and let him fly, Marking his quar-ry with

8 loco.

ff Più mosso.

fault-less eye; Fun for the Court when the King's not by,

fault-less eye; Fun for the Court when the King's not by,

fault-less eye; Fun for the Court when the King's not by,

Sport for his hors-es and men! Loose the ger-fal-con and

Sport for his hors-es and men! Loose the ger-fal-con and

Sport for his hors-es and men! Loose the ger-fal-con and

let him fly, Mark-ing his quar-ry with fault-less eye;

let him fly, Mark-ing his quar-ry with fault-less eye;

let him fly, Mark-ing his quar-ry with fault-less eye;

Fun for the Court when the King's not by, Sport for his hors-es and

Fun for the Court when the King's not by, Sport for his hors-es and

Fun for the Court when the King's not by, Sport for his hors-es and

Più vivo.

men! His hors - es and men; His hors - es and
 men! His hors - es and men; His hors - es and
 men! His hors - es and men; His hors - es and

Più vivo.

men; Sport for the King's hors - es and
 men; Sport for the King's hors - es and
 men; Sport for the King's hors - es and

men; Sport for the King's hors - es and
 men; Sport for the King's hors - es and
 men; Sport for the King's hors - es and

men. Sport for his hors - es and men!
 men. Sport for his hors - es and men!
 men. Sport for his hors - es and men!

men. Sport for his hors - es and men!
 men. Sport for his hors - es and men!
 men. Sport for his hors - es and men!

ff
Sport for his hors - es and men!

ff
Sport for his hors - es and men!

ff
Sport for his hors - es and men!

ff stringendo

Ad. *

(Falcon flies across stage.)

Ruyz. (Off stage but nearer.)

Ho - lé! Ho -

attacca N° 16

No 1^b Recit. and Song, "The Falcon"

(RUYZ.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Voice. Don Alvaro.
lé! But see who comes with eager, anxious mien!

Piano. *ff* *Recit.* *string.* *f*

Don Camilla. Ruyz, the page. Ruyz, dejectedly In sore distress am

Chorus. *sotto voce. rit.* *pp* Fav'rite of the Queen.
sotto voce. rit. *pp* Fav'rite of the Queen.
sotto voce. rit. *pp* Fav'rite of the Queen.

a tempo *pp* *rit.* *pespress*

I; My fate be-moan. I've lost my fal-con!

dim.

Whither hath he flown?

Whither hath he flown?

Whither hath he flown?

f

Allegro ma non troppo.

Ruyz. con bravura, sbalzato.

He rushed! He whirled! With wings unfurled He cleft the clouds as -

mf cresc.

8va

1

fp

sunder! The earth he scorned And rose be-yond The light'ning and the

f

p

3

f

p

thun - der. A - far my eye Did vain - ly try To

p

f

watch his flight a - cross the sky; But, to my cost, His

course I lost, But, to my cost, His course I lost,

Nor would he heed my call - ing cry.—

dolce p
Had I but wings on which to rise I'd

dolce
p

fol - low swift-ly thro' the skies; And if I could not lure him back, Then

still I'd fol - low in his track. I'd leave the world, and

all, be - hind And sail, ex - ul - ting, with the wind; All

heed - less of the way it blew, Did he but flee I'd still - pur -

sue, I'd still pur-sue, I'd still pur - sue.

f

f *avec abandon.*

For there's none in the world so free ——— As the

fp

bird of the bound-less air, With his realm out-stretch-ing from

sea to sea, And he's king of it ev' - ry - where. From his

throne on the top - most peak He _____ rules where his eye sur -

8.

veys. _____ Un - known to all care is the lord of the air, And the

8. *cresc.* *ten.*

rit. em-pire that he sways. —

Chorus. For there's none in the world so

For there's none in the world so

For there's none in the world so

rit. *f a tempo*

Ad. *

free As the bird of the bound-less air, With his

realm out-stretch-ing from sea to sea, And he's king of it ev'-ry

where. From his throne on the top-most peak He

rules where his eye sur - veys. Un - known to all care is the

rules where his eye sur - veys. Un - known to all care is the

rules where his eye sur - veys. Un - known to all care is the

8 *cresc.*

lord of the air And the em - pire that he sways.

lord of the air And the em - pire that he sways.

lord of the air And the em - pire that he sways.

ff

No 1c Exit.

Allegro non troppo.

For there's none in the world so free As the

For there's none in the world so free As the

For there's none in the world so free As the

The first system of the musical score is in 6/8 time, marked 'Allegro non troppo'. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'For there's none in the world so free As the'. The piano part begins with a forte (f) dynamic and includes a crescendo leading to a fermata on the final note.

bird of the bound - less air, With his realm out-stretching from

bird of the bound - less air, With his realm out-stretching from

bird of the bound - less air, With his realm out-stretching from

The second system continues the vocal and piano parts. The lyrics are 'bird of the bound - less air, With his realm out-stretching from'. The piano accompaniment continues with a steady eighth-note pattern.

sea to sea, And he's King of it eve - ry where. From his

sea to sea, And he's King of it eve - ry where. From his

sea to sea, And he's King of it eve - ry where. From his

The third system concludes the piece. The lyrics are 'sea to sea, And he's King of it eve - ry where. From his'. The piano part ends with a final chord and a fermata.

diminuendo sempre

throne on the top-most peak He rules where his eye sur - veys, Un-

throne on the top-most peak He rules where his eye sur - veys, Un-

throne on the top-most peak He rules where his eye sur - veys, Un-

dim. sempre

known to all care is the bird in the air And the empire that he sways.

known to all care is the bird in the air And the empire that he sways.

known to all care is the bird in the air And the empire that he sways.

p

p

p

p

f

dim. sempre

Enter Fredegonda. (Dialogue.)

p

dim. sempre.

pp

dim.

L.H.

ppp

No. 2. Solo, "Weaving."

(Jacinta.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegretto comodo.

Voice

Piano.

The first system of the musical score. The voice part consists of four measures of whole rests. The piano accompaniment is in 2/4 time, starting with a half rest in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth measure. The piano part includes markings for *espress* and *p* (piano). The tempo is marked *Allegretto comodo*.

Jacinta.

p semplice

The second system of the musical score. The voice part begins with the lyrics "Lone - ly lit - tle Span - ish maid - en, Weav - ing here a -". The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand. The piano part includes markings for *p semplice*.

The third system of the musical score. The voice part continues with the lyrics "mong the flow'rs, Think - ing that this world of ours Is a gar - den,". The piano accompaniment continues with sustained chords and moving lines. The piano part includes markings for *p semplice*.

The fourth system of the musical score. The voice part concludes with the lyrics "beau - ty laden; With each thread she weaves a thought in —". The piano accompaniment continues with sustained chords and moving lines. The piano part includes markings for *p semplice*.

Thoughts of joy, for all she knows is Wind - ing silk and

ten.
pp 'tend-ing ros - es. Sim - ple school has she been taught in.
poco rit.

pp colla voce *poco rit.*

a tempo

Weav - ing, weav - ing, al - ways weav - ing,

pp *p a tempo*

On - ly trust-ing and be - liev-ing; E - ver smil - ing,

ne - ver griev - ing, Nought she knows of world's de-ceiv-ing.

Work un-done will bear no leav-ing, So she goes on

weav-ing, weav-ing! All be-liev-ing, Nought de-ceiv-ing,

Ne - ver griev-ing, Noth - ing leav-ing.. That's the sto-ry

rit.
of her weav-ing.

rit.

poco rit.

un poco più mosso
But, when bus-y fingers tire Silk-en skein with thoughts en-tangling,

Then there's so-lace in the jangling Of my old gui-tar, whose fire

cresc.
Stirs me, as from by-gone a-ges Oft it sings Al-ham-bra's sto-ry!

fp *cresc.*

molto allargando

Spanish hon-or, Moor-ish glo-ry - Deeds too grand for writ - ten

molto allargando

Allegro con moto.

pages.

Lento.

Ah!

p

rit.

p

con spirito.

Come, old gui-tar, Friend that you are, Let us sing of the

deeds of Spain. We'll speak the praise Of distant days

vigoroso
When her fleet sailed the Span - ish main, Of the worlds she found let your

mu - sic tell; Of the Moor-ish fight that she fought so well; Of the

bat - tles brave where her he - roes fell; In the good old days of

cresc.

Spain. _____ Ah! _____ Ah! _____

Ah! _____ Ah! _____ The bat - tles brave where her he - roes

fell, Ah! _____ Ah! _____ In good old days of

Spain. _____

No 3, Duet, "What Vision Fair."

(Jacinta & Ruyz.)

Allegretto amoroso. Ruyz. *p*

Voice. What

Piano. *f*

(short) (short)

vi-sion fair, thro' the lat-tice stealing, What charms divine, do my eyes be-

p *pp*

Jacinta (aside, opening lattice slowly)

hold! Dare I a-gain, maiden fears con - ceal - ing, To

leggiero *p*

Ruyz *f* passionately

meet the gaze of this cour-tier bold? Ah, stay for-ev - er!

con fervore *f*

p (aside)
His voice hath a soft and gen-tle plead - ing. —

Turn not a - way! — But

f *p* Fl. *mf*

Red. *

Jacinta (aside)
'Tis sweetly tempt-ing; What

for one word am I in-ter - ced - ing.

rit.

Red. *

rit. *f* Moderato espressione.
shall I say? Strange these fears that now dis - tract me, —

Strange these fears that now dis - tract me, —

rit. *f* Moderato espressione.
p

f *largamente*
ff
Hopes and doubts that a like at - tract me; They seem but to make res-o lu - tion

f *largamente*
ff
Hopes and doubts that a like at - tract me; They seem but to make res-o-lu - tion

p *rit. molto*
weak, — Giv-ing soul to a vow that I dare not speak.

p *rit. molto*
weak, — Giv-ing soul to a vow that I dare not speak.

p *colla voce*

Ruyz, to Jacinta

Quasi Recit. Damsel fair, in lat-tice bower, Pri-thee

come, they door un - lock; That I may ascend the tower And re-

p *f*

Tempo giusto.

claim my tru-ant hawk. Ah! Sweet ad-ven-tures Have I

dared, But this finds me Un-pre - pared.

Best romances Come by chan-ces; Thro' her glances Am I snared.

dim. *rit.*

p molto rit. Am I snared. Jacinta (enters from the Tower)

Allegro con brio.

Ruyz (aside)

Ah, love - li-ness be-yond be -

Jacinta (aside)

liev - ing, — Like prin - cess fair in sto-ry old! — What

silk - en web can fate be weav - ing, — My heart be-guiling and de-

fp

p un poco più lento

ceiv - ing? Maids must be shy when men are bold. Go

Ruyz (aloud)

Thou art a prize to have and

un poco più lento

p 3 3 3

Moderato espressione.

seek thy fal-con, hunts-man bold. *rit.* Ne'er did voices so strangely

hold! *f* Ne'er did voices so strangely

Moderato espressione.

rit. *f* *fp*

thrill me; *f* Ne'er did glance with such yearn-ing

thrill me; *f* Ne'er did glance with such yearn-ing

p

fill me. *ff largamente* They seem-eth to speak, with a meaning true, *p* Of a

fill me. *ff largamente* They seem-eth to speak, with a meaning true, *p* Of a

largamente.

f *p*

senza rit. *Quasi cadenza*

sto - ry that's old in a lan - guage new. — Yes, of a

sto - ry that's old in a lan - guage new. — Yes, of a

senza rit.

sto - ry that's old — A sto - ry old — in a —

sto - ry that's old — A sto - ry old in a —

p *f*

rit. p lan - guage new.

2 rit. 2 p lan - guage new.

pp mf f

Nº 4ª "Give Him a Welcome quite Spanish"

(Chorus.)

Allegro con spirito.

Piano. *p* *cresc. sempre* *Tp.*

Chorus. **SOPRANOS.** *f* Of all the men in sun-ny Spain Well
TENORS. *f* Of all the men in sun-ny Spain Well
BASS. *f* Of all the men in sun-ny Spain Well

up in points of law, There's ne-ver one so keen of brain As our
 up in points of law, There's ne-ver one so keen of brain As our
 up in points of law, There's ne-ver one so keen of brain As our

new Cor-reg - i - dor. For his fame has run a-head of him; O, the
 new Cor-reg - i - dor. Fame's a - head of him; The
 new Cor-reg - i - dor. Fame's a - head of him; The

dire-ful deeds we've read of him; And the fright-ful things they've said of him Have
 deeds we've read of him; The things they've said of him Have
 deeds we've read of him; The things they've said of him Have

filled our souls with awe. With joy un-checked Let all af - fect To
 filled our souls with awe. Un - checked; af - fect;
 filled our souls with awe. Un - checked; af - fect;

cresc. *3*

show re-spect; And re - col-lect Not to ob-ject If he de-tect The

re - spect; col - lect; ob - ject; de - tect The

re - spect; col - lect; ob - ject; de - tect; The

cresc.

f *p* *cresc.* *3*

crime ere you com-mit it. And, when you're caught, Don't curse your lot In

crime ere you com-mit it. When caught, don't talk,

crime ere you com-mit it. When caught, don't talk,

f *p* *cresc.* *3*

3

lan-guage hot If, on the spot, As like as not, You're or-dered shot As

Too hot; The lot, as not, you're shot, As

Too hot; The lot, as not, you're shot, As

3 *3*

A la valse espagnol.

pun - ish-ment to fit it, Hail to the
 pun - ish-ment to fit it, Hail to the
 pun - ish-ment to fit it, Hail to the

A la valse espagnol.

Cor-reg-i - dor! Hail to the Cor-reg-i -
 Cor-reg-i - dor! Hail to the Cor-reg-i -
 Cor-reg-i - dor! Hail to the Cor-reg-i -

dor! So, give him a wel-come quite Spanish;
 dor! So, give him a wel-come quite Spanish;
 dor! So, give him a wel-come quite Spanish;

mf

All no - tion of fear let us ban - ish. Lest to -

mf

All no - tion of fear let us ban - ish. Lest to -

mf

All no - tion of fear let us ban - ish. Lest to -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

roc - i - ty van - ish. Thus, to show him how lit - tle we

roc - i - ty van - ish. Thus, to show him how lit - tle we

roc - i - ty van - ish. Thus, to show him how lit - tle we

ff

Red. *

care, O, Rene - ga - do or gay ca - bal - le - ro,

care, O, Rene - ga - do or gay ca - bal - le - ro,

care, O, Rene - ga - do or gay ca - bal - le - ro,

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

ff
step to a tune-ful bo - le - ro. Come, se - nor, se - no -

ff
step to a tune-ful bo - le - ro. Come, se - nor, se - no -

ff
step to a tune-ful bo - le - ro. Come, se - nor, se - no -

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ff

le - ro.

le - ro.

le - ro.

Presto.

Tambourines.

Tambourines.

Tambourines.

prestissimo.

10

ff

Nº 4^b King's Entrance Song.

(King, Peregil, Nicolo & Chorus.)

Allegro non troppo.

Piano.



King.

You think I'm the Cor - reg - i - dor, And look on me with
A prince - ly, but a cha - ry lad, You'd nev - er think me
Per - haps of meas - les, mumps or croup, The kind of cough that

fri - gid awe, In fear of my stern, ri - gid law And
ve - ry bad Be - cause I've such a mer - ry fad Of
makes you whoop, Or dread lum - ba - go I may droop So

all its con - se - quen - ces. In truth, I'm not of
think - ing I'm a dead one. From heart di - sease to
ra - pid - ly its fright - ful. For doc - tors, re - la -

bea- gle make, But near- er to a re- gal rake; On
 common chills There's hu- mor in all sorts of ills, And
 tives and friends My lov- ing Queen in an- guish sends, To

law I'm just a le- gal fake Who does- n't earn ex-
 jokes in un- der - tak- ers' bills If ev- er you have
 weep o'er my un- time- ly ends With sor- row most de-

pen- ses.
 read one.
 light- ful.
 Peregil.
 On law he's just a le- gal fake Who
 Good jokes in un- der - tak- ers' bills If
 To weep o'er his un- time- ly ends With
 Nicolo.

doesn't earn ex - penses.
ev - er you have read one.
sor - row most de - lightful.

mf
In spite of con - se - quen - ces,
He's real - ly not a dead one,
How can he call it fright - ful

Chorus.
He
Al -
When

King. *p*
I'm the great - est roy - al
I have died of each con -
Then of course I have to

does - n't earn ex - pen - ses.
though you may have read one.
sor - row is de - light - ful.

pp *misurato.*

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into several systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The third system contains the third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fourth system contains the fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifth system contains the fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixth system contains the sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventh system contains the seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighth system contains the eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninth system contains the ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The tenth system contains the tenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eleventh system contains the eleventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twelfth system contains the twelfth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirteenth system contains the thirteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fourteenth system contains the fourteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifteenth system contains the fifteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixteenth system contains the sixteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventeenth system contains the seventeenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighteenth system contains the eighteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The nineteenth system contains the nineteenth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twentieth system contains the twentieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-first system contains the twenty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-second system contains the twenty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-third system contains the twenty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-fourth system contains the twenty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-fifth system contains the twenty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-sixth system contains the twenty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-seventh system contains the twenty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-eighth system contains the twenty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The twenty-ninth system contains the twenty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirtieth system contains the thirtieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-first system contains the thirty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-second system contains the thirty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-third system contains the thirty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-fourth system contains the thirty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-fifth system contains the thirty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-sixth system contains the thirty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-seventh system contains the thirty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-eighth system contains the thirty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The thirty-ninth system contains the thirty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fortieth system contains the fortieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-first system contains the forty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-second system contains the forty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-third system contains the forty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-fourth system contains the forty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-fifth system contains the forty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-sixth system contains the forty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-seventh system contains the forty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-eighth system contains the forty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The forty-ninth system contains the forty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fiftieth system contains the fiftieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-first system contains the fifty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-second system contains the fifty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-third system contains the fifty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-fourth system contains the fifty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-fifth system contains the fifty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-sixth system contains the fifty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-seventh system contains the fifty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-eighth system contains the fifty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The fifty-ninth system contains the fifty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixtieth system contains the sixtieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-first system contains the sixty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-second system contains the sixty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-third system contains the sixty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-fourth system contains the sixty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-fifth system contains the sixty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-sixth system contains the sixty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-seventh system contains the sixty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-eighth system contains the sixty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The sixty-ninth system contains the sixty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventieth system contains the seventieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-first system contains the seventy-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-second system contains the seventy-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-third system contains the seventy-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-fourth system contains the seventy-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-fifth system contains the seventy-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-sixth system contains the seventy-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-seventh system contains the seventy-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-eighth system contains the seventy-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The seventy-ninth system contains the seventy-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eightieth system contains the eightieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-first system contains the eighty-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-second system contains the eighty-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-third system contains the eighty-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-fourth system contains the eighty-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-fifth system contains the eighty-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-sixth system contains the eighty-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-seventh system contains the eighty-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-eighth system contains the eighty-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The eighty-ninth system contains the eighty-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninetieth system contains the ninetieth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-first system contains the ninety-first line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-second system contains the ninety-second line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-third system contains the ninety-third line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-fourth system contains the ninety-fourth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-fifth system contains the ninety-fifth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-sixth system contains the ninety-sixth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-seventh system contains the ninety-seventh line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-eighth system contains the ninety-eighth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The ninety-ninth system contains the ninety-ninth line of lyrics, with a mezzo-forte (*mf*) dynamic marking. The hundredth system contains the hundredth line of lyrics, with a mezzo-forte (*mf*) dynamic marking.

bluf - fer of the age. In
ceiv - a - ble com - plaint. I
lie there in a trance, And

Of the age.
Each com - plaint.
In a trance.

his - to - ry I'll fill a fun - ny page; For pos -
think that I have got 'em when I "ain't." Though I've
nev - er move by an - y mor - tal chance Till I

Fun - ny page.
When he "ain't?"
Mor - tal chance!

ter - i - ty will thrive When they read of Phil - ip Five, Or if
passed a way so oft I've not yet gone up a - loft, For I
hear the dir - ges play, When the hu - mor flies a - way And I

meno p *cresc.*

pesante. (ad lib.)

f

ev - er they should see him on the stage; Cra - zy
 could - n't gain ad - mission as a saint; I could
 jump up - on my bier and do a dance; When the

f

Cra - zy
 He could
 When the

pesante.

f

Più allegro.

Phil-ip would be fun - ny on the stage.
 nev - er fit the ha - lo of a saint.
 mu - sic plays I have to do a dance.

Phil-ip would lie fun - ny on the stage.
 nev - er fit the ha - lo of a saint.
 mu - sic plays he has to do a dance.

f

He's the
 He has
 Then of

f

He's the
 He has
 Then of

f

Più allegro.

f

Chorus.

great - est roy - al bluffer of the age. In
 died of each con ceiva - ble com - plaint. He
 course he has to lie there in a trance, And

his - to - ry he'll fill a fun - ny page; For pos -
 thinks that he has got 'em when he "aint." Though he's
 nev - er more by an - y mor - tal chance Till he

his - to - ry he'll fill a fun - ny page; For pos -
 thinks that he has got 'em when he "aint." Though he's
 nev - er more by an - y mor - tal chance Till he

ter - i - ty will thrive When they read of Phil - ip
 passed a - way so oft He's not yet gone up a -
 hears the dir - ges play, When the hu - mor flies a -

ter - i - ty will thrive When they read of Phil - ip
 passed a - way so oft He's not yet gone up a -
 hears the dir - ges play, When the hu - mor flies a -

Five, Or if ev - er they should see him on the stage; _____
 loft, For he could - n't gain ad - mission as a saint; _____
 way And he jumps up - on his bier and does a dance; _____

ff

— Cra - zy Philip would look fun-ny on the stage. _____
 — He could never fit the ha-lo of a saint. _____
 — When the music plays he has to do a dance. _____

ff

D.S.

8va basso

Nº 5. Burlesque Serenade.

(King, Peregil, and Nicolo.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegro moderato.

Voice. King.
When
O,

Piano. *mf* *f* *p*

Spanish man to Spanish maid Would sing would sing a se-re-nade, Be-
o - pen wide thy casement, pet, Be - fore be-fore my feet get wet. I

neath her win-dow, if he can, This spoo - ny, spoo-fy,
know my notes aren't up to par, But, till I find out

cresc.

Spanish man, With voice built on the donkey plan, Dis-turbs night's qui-et
where you are, I'll stay and plunk this old guitar, And let the neighbors

cresc.

p poco più lento. *rit.*

Peregil shade. The frightened moon turns deathly pale While wooing wight make wo-ful wail:-
fret. I wait, my love, like knight of old; I wait. al-though I'm catching cold.

Nicolo The frightened moon turns deathly pale.
I wait, my love, like knight of old.

A la valse (moderato.)
ad lib. *dolce. p*

Plunk-a-plink, plunk-plink! Plunk-a-plink. O love, I'm
Plunk-a-plink, plunk-plink! Plunk-a-plink. O love, I've
Imitating Guitar. *pp sotto voce.*

Plunk-a-plink, plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink,
Imitating Guitar. *pp sotto voce.*

Plunk-a-plink, plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink,

A la valse (moderato.) *dolce.*

such a lov-ing love! O come, love, love but
waid-ed, waid-ed long, In in-flu-ed-za's

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

me! The moon is shin - ing up a -
woes; But don'd think I've for - god my

Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

bove, While I shine up to thee. The
song, Or got cold in my doze. The

plunk-plink, plunk-plink, plunk-plink, Plunk-a-plink, plunk-plink

plunk-plink, plunk-plink, plunk-plink, Plunk-a-plink, plunk-plink

moon and I are pale, sweet choice; O, pi - ty
night is slight - ly damp, I know; My best suit

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

both our plights! (It's ve - ry hard up -
is the same. But O, my soul is

plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, Plunk-a-plink, plunk-plink, Plunk, plunk,

cresc.

(Burlesque) *p*

on the voice, This sit - ting up o' nights.)
strong, you know, Kept hot in pas - sion's flame.

plunk-plink, plink, plunk-plink, plunk-plink, plunk-plink - plunk.

plunk, plunk, plunk-plink, plunk-plink, plunk-plink - plunk. *D.C.*

f *p* *fz* *D.C.*

Nº 6. Chorus of Friars

(Bandits.)

Andante con solennità.

Piano.

Friars.

Sol-emn-ly our beads we tell, Prayer-ful-ly we roam

Forth from our mo-nas-tic cell, From our clois-tered home;

Where, when wea-ry trav'-ler fare, Oft we bid him stay;

Where we all his bur-den share Ere he goes his way.

Girls.

Sol - emn - ly ad - vanc - ing, one by
Friars.

Sol - emn - ly our

Violins.

Chorus.

one their beads to tell, Pray - ful - ly and care - ful - ly they roam —

beads we tell, Pray - ful - ly we roam —

Forth from out the sanc-ti - ty of mon-as - ter - y cell,

Forth from our mon - as - tic cell,

From their far and lone - ly clois - tered home;

From our clois - tered home;

Where, when wea - ry tra - vel - er doth, hea - vy la - den, fare,

Where, when wea - - ry trav' - ler fare,

|| - ||

Oft they bid him urg-ent - ly to stay;

Oft we bid him stay;

Where, with rea - dy hands, his bur-den ea - ger - ly they share

Where we all his bur - den share

Ere they send him light-ly on his way.

Ere he goes his way.

dim poco a poco

pp

No. 7^a Scene.

(King, Peregil, Nicolo and Boraldo.)

Tenors

Basses.

Piano.

mf

p

a cappella

With aspect sad and

With tear - ful

tear-ful eye, With measured step and slow, We come to say a

eye, With measured step and slow, We come to say good -

last good-bye And sim-u-late our woe. Thus we be-gin our

bye And sim - u-late our woe. Thus we be-gin our

Ap - pro - pri - ate to sing,
cresc.
 re - quiem, Ap - pro - pri - ate to sing, Then switch it, at the
 re - quiem, Ap - pro - pri - ate to sing, Then switch "a -

The image shows a musical score for the hymn "Long Live the King." It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Lento." The score is divided into three systems. The first system contains the vocal melody and piano accompaniment. The vocal line includes the lyrics: "last 'a - men,' In - to 'Long live the King'" and "Long live the". The piano part includes the lyrics: "men," "Long live the King" and "Long live the". The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment continuing, with the piano part having a longer duration than the vocal part.

Lento.

last "a - men," In - to "Long live the King" "Long live the

men," "Long live the King" "Long live the

Allegro ma non troppo.

King. Peregil.

King! I can't ex-press my deep de-light! They've caught the trick quite

Nicolo.

King! They've caught the trick quite

8

p

Leo.

King. Peregril.

right. 'Twas clever at the end to bring That bit: "Long live the King!" Not

right. Not

8 8 3

ev'ry re-qui-em you sing Can fin-ish with "Long live the king!"

ev'ry re-qui-em you sing Can fin-ish with "Long live the king!"

p

molto rit. *f*

We'll sing it when you next ex - pire.

range it for the Roy - al choir; We'll sing it when you next ex - pire.

molto rit. *f*

Largo. *Boraldo.*

Then, Sire, if you are pleased and satisfied, Pray

ff *lunga.*

"Long live the King!"

"Long live the King!"

Largo *ff* *lunga.* *Recit.*

p

say the boon we crave is not de - nied: - *f* Your par-don for Bo - ral - do!

King.
No! That's flat! What ev-er else you ask, but never that!

Boraldó.
One ar-gument there's left that
poco agitato.

p

ben marcato.

King.
I'll hear it, fa - ther, though it

Peregil.
List - en, we en - treat you!

Nicòlo.
List - en, we en - treat you!

may per-suade you.

can-not aid you.

Hark - en, we be - seech you!

Hark - en, we be - seech you!

Borardo.

It's points are clear, and none of

cresc. e string.

King.

What is it? Tell me!

them, and none of them you'll miss.

f

p

cresc. molto.

Is there an-y-thing a miss?

Borardo *ad lib.*

It's points are clear so mark you

f

No 7^b Song, "Slash! Dash! Bang!"

Book & Lyrics by
CHARLES EMERSON COOK.

(Boraldó.)

Music by
LUCIUS HOSMER.

Maestoso.

Spoken.

Voice. *close: It's this! Ha! Ha!*

Piano. *ff* *cresc. e string.* *ffz* *riten.* *p*

Boraldó.

I am the
Never was

staccato. *fp*

fierc-est, fair-est ban-dit in the land; With a par-
ban-dit chief so hu-mor-ous as I, For I des-

fz *p*

tic-u-lar-ly gen-tle-man-ly band. Tho' you
poil my vic-tim ere I let him die On the

fz *p*

sf *pressante.* *sf*

trem-ble at your plight, You'll ad-mit we're most po-lite As you ad-
near-est, high-est tree, By the neck, where all can see What is the

ff *L'istesso tempo.* (♩ = ♩.)

mire the dex-trous power of my hand. Yet, if you
fate of him who dares my word de-fy. But if a

dare dis-pute our cour-te-ous in-tent, And if our
fight is what the fool-ish fel-low wants, Then he will

de-li-cate at-ten-tions you re-sent, — Then we'll simpli-fy the strife And re-
find me in my cus-tom-a-ry haunts. — Where the danger is the worst You will

p

rall.

lieve you of your life; For you'll ad - mit that does a-way with ar - gu - ment.
see Bo - ral - do first, Leading his men with shouts and laughter, jeers and taunts.

colla voce.

Allegro moderato.

ff

Slash! Dash! Bang! Tremble be-fore Bo - ral - do!

f *p*

ff

Slash! Dash! Bang! Fear what he may or shall do! There's a

f *p* *3*

threat in the flash of his eye; Take care! And there's death in the flash of his

f *3*

Bandits.

Take care!

Take care!

cresc.
gun; Be-ware! Oh, you wriggle and writhe when you're caught in the snare Of the

Be-ware!

Be-ware!

f *cresc.* *mf*

1st Verse.
molto rit.
craf-ty and cute Bo - ral - do.

ff *a tempo*
Slash! Dash! Bang!

ff
Slash! Dash! Bang!

1st Verse.
colla voce. *ff* *a tempo* *p*

D.S.

2nd Verse.
rit.
craf - - - ty and cute Bo - ral - do.

ff *a tempo*
Slash! Dash! Bang!

ff
Slash! Dash! Bang!

2nd Verse.
mf *molto rit.* *ff* *a tempo*

No 7^c Exit.

Allegro moderato.

Bandits.

Piano.

There's a threat in the flash of his

There's a threat in the flash of his

10

eye, Take care! And there's death in the flash of his gun, Be-ware! Oh, you

eye, Take care! And there's death in the flash of his gun, Be-ware! Oh, you

3

dim.

dim.

wrig-gle and writhe when you're caught in the snare Of the craf-ty and cute Bo-

wrig-gle and writhe when you're caught in the snare Of the craf-ty and cute Bo-

dim.

dim.

ral - do. Slash! Dash! Bang!

(EXEUNT.)

ral - do. Slash! Dash! Bang!

f

Dialogue.

p

molto lento.

pp subito.

dim.

pp

rit.

pp Attacca N° 8.

Nº 8, Quartette.

(Ruyz, Jacinta, Fredegonda & Nicolo.)

Commodo. Ruyz

Voice. O-pen thy

Piano. *mf* *p*

lat-tice and list to me, Fair lit-tle Span-ish rose.

Ev-er my steps lead me back to thee, Where thy sweet fra-grance

blows. Close by thy side let me speak my vow,

Constant as stars that shine; ——— Lov-ing for - e'er as I

cresc.

(Enter Nicolo.)

love thee now, If I may call you mine. ———

Nicolo Ruyz Nicolo

Ruyz, my lad, what do you here? I sing to her. Then

un poco più mosso. *dolce.*

mf *p*

cease, I pray! The Queen com-mands your quick re - turn; She

mf

cresc. Ruyz

leaves and you — this ve - ry day. What! leave Gra - na - da?

cresc. *f*

Ruyz.

The Queen will leave Gra - na - da?

Nicolo.

p Sad to tell! Joy rings its

Ruyz.

Moderato appassionato.

Now must I speak love's last fare-
knell.

(Calling to Jacinta.)

well. Come, Ja-cin-ta, come! Enter Jacinta.

Nicolo.

Come, Ja-cin-ta, come!

rit. p

Jacinta.

con passione.

Ne'er did voice so strangely thrill me! — Ne'er did hope with such yearning

Ruyz.

Ne'er did voice so strangely thrill me! — Ne'er did hope with such yearning

Nicolo.

Ne'er did voice so thrill me!

fill me! They seem-eth to speak, with a mean-ing

fill me! They seem-eth to speak, with a mean-ing

Nor with such yearn-ing fill me! They speak with a mean-ing

largamente. *ff*

true, — Of a sto-ry that's old in a lan-guage new.

true, — Of a sto-ry that's old in a lan-guage new.

true, Of a sto-ry that's old in a lan-guage new.

rit. molto. *p*

colla voce. *strepito* *f*

Jacinta

What brings thee back a - gain?

'Tis danger to remain! My

Ruyz *poco lento.*

'Tis thou and love!

*Recit.**poco lento.**molto string. e cresc.*

aunt is stern, e'er watch-ing from the tower That I stray not a -

*molto string.**poco rit.*

(frightened)

Allegro agitato alla breve.

part for one brief hour.

Leave me! Quick. She comes, dear Ruyz; you

(Fredegonda, within the tower, calling)

(spoken!)

Jacinta! where, Jacinta!

Allegro agitato alla breve.

must a - way! She comes, dear Ruyz, you must a - way!

Ruyz

Not

The first system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major (two flats) with the lyrics "must a - way! She comes, dear Ruyz, you must a - way!". The middle staff is a vocal line with rests and the name "Ruyz" at the end. The bottom staff is a piano accompaniment with chords and some melodic lines. The key signature has two flats (B-flat major).

so! We'll foil her by a lit-tle trick. There's much that I to thee would

cresc.

The second system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major with the lyrics "so! We'll foil her by a lit-tle trick. There's much that I to thee would". The middle staff is a vocal line with rests and a crescendo marking "*cresc.*". The bottom staff is a piano accompaniment with chords and some melodic lines. The key signature has two flats (B-flat major).

Jacinta

Yes, good Ni-co-lo,

(sees Nicolo)

say. Ni-co-lo, you shall help de-tain her! Yes, good Ni-co-lo,

p

The third system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major with the name "Jacinta" above it and the lyrics "Yes, good Ni-co-lo,". The middle staff is a vocal line with the instruction "(sees Nicolo)" above it and the lyrics "say. Ni-co-lo, you shall help de-tain her! Yes, good Ni-co-lo,". The bottom staff is a piano accompaniment with chords and some melodic lines, starting with a piano marking "*p*". The key signature has two flats (B-flat major).

meno mosso.

you de-tain her! Ruyz (pleading)

you de-tain her! Ah, speak to Fred-e-gon-da -

Nicolo (protesting)

Nay, nay! not I! That

meno mosso.

Jacinta (urging) *poco rit.*

Some word of cheer her vir-gin heart may pon-der.

Some word of cheer her vir-gin heart may pon-der. (dolefully)

old she-dra-gon? I must en-ter-tain her? Ah,

fp *f* *poco rit.*

Ruyz

(spoken) She's here! Can you resist a smile so winning?

Enter Fredegonda

ad lib. 'Twas

must I thus do pen-nance for my sin-ning.

Moderato grazioso.

you who called? I tho't a sau-cy page
Nicolò

Nay, love - ly one, 'Tis

p *p con delicatezza.*

Fredegonda

What mean you, holy friar?

I who would engage Your in - most thoughts - That

Dost speak of love - to

thy bright eyes in me queer dreams in - spire.

me?

We all are taught To one an - oth - er love, Oh! precious thought!

f *p*

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

Oh! precious thought! Oh! precious thought!

We all are taught To one an - oth - er

p

This system continues the musical piece. The vocal line repeats the phrase "Oh! precious thought!". The piano accompaniment continues with similar harmonic patterns. The dynamic *p* (piano) is indicated.

Thy les-sons, fa - ther, let me

love, Oh! precious thought!

This system concludes the musical piece. The vocal line finishes with the phrase "Thy les-sons, fa - ther, let me". The piano accompaniment provides a final harmonic setting. The dynamic *p* (piano) is indicated.

più lento

nev - er miss. (Kissing her reluctantly (they
Nicolò da cappella on forehead) kiss)
The church's blessing!

più lento

(ecstatic)

Tempo I.

Sancti - ty! That kiss! If

p

Come, let us walk a - part-we two a-lone!

Tempo I.

p

thou wilt bless me of-ten, while we're gone. 'Tis sweet to walk a -

'Tis sweet to walk a -

part; so let's be - gone; so let's be - gone, Yes,
 part; so let's be - gone, And save our bless - ings

The first system of the musical score consists of three staves. The top two staves are for vocal parts (soprano and bass), and the bottom staff is for piano accompaniment. The key signature is two sharps (F# and C#). The vocal lines are in a simple, rhythmic style, with the lyrics written below the notes. The piano accompaniment features a more complex, flowing melody in the right hand and a simpler, harmonic line in the left hand.

till we are a - lone. (Exit Nicolo & Fredegonda)
 till a - lone.

The second system of the musical score continues the vocal and piano parts. The vocal lines end with the lyrics "till we are a - lone." and "(Exit Nicolo & Fredegonda)". The piano accompaniment continues with a similar flowing melody. The key signature remains two sharps. The system concludes with a "dim" (diminuendo) marking over the piano part.

dim. *pp*

The third system of the musical score shows the vocal parts resting, indicated by long horizontal lines. The piano accompaniment continues with a flowing melody. The key signature changes to two flats (Bb and Eb). The system concludes with a "dim." (diminuendo) marking over the piano part, followed by a "pp" (pianissimo) marking. The system ends with a double bar line and a 6/8 time signature.

Amoroso. Jacinta *parlante.*

That word I know not.

Ruyz (to Jacinta) *cresc.*

Now may we speak of love. Hast thou ne'er

L'istesso tempo, ma un poco meno.

p

Jacinta *parlante.* *ten.*

felt it's yearn-ing? Faith, I trow not; Save that when thou did'st go and

con fervore e espressione.

Ruyz

leave me here I wished that thou might'st ev-er lin-ger near. And

poco rit.

I, e'er faith-ful, at thy side would stay, And love but thee, for-ev-er

poco rit.

Jacinta

amabile.

and a day. Ever a-bide Close by my side, Learn-ing love's magic-al

and a day. Ever a-bide Close by my side, Learn-ing love's magic-al

amabile.

p

les - son. Just you and I, No one to spy, When we speak tender con-

les son. Just you and I, No one to spy, When we speak tender con-

fes - sion. Where e'er I be, Think thou of me,

fes - sion. Where e'er I be, Think thou of me,

riten.
pp While all my thoughts fly to reach you. Sto - ry that's old, _____
 While all my thoughts fly to reach you.

riten.
pp

a tempo
 Sweet tale of love I would teach you.
 Ma - ny times told — Sweet tale of love I would teach you.
a tempo
rit.

Nicolo (off stage, to Fredegonda.)
con molto sentimento.

Ev - er a - bide Close by my side, Learning love's ma - gic - al
pp

Ruyz
p List - en to Ni - co - lo!
 les - son. Just you and I, No one to spy,
p

Jacinta

He must in earnest be! Listen to

When we speak ten-der con - fes - sion. Where 'er I be

him! Listen to him! Men ail de - ceiv - ers ev - er.

Think thou of me, While all my thoughts fly to reach you.

pp riten. Sto-ry that's old. _____

(Enter Nicolo and Fredegonda in such a way as not to see Jacinta and Ruyz.)

Ruyz

pp riten. Ma - ny times told. *a tempo*

Sto-ry that's old, Ma - ny times told, Sweet tale of love I would

riten. pp a tempo

Jacinta

*poco più mosso.*Glad-ly I'll learn it from such as thou;
Fredegonda

Glad-ly I'll learn it from thou;

teach you.

*poco più mosso.**mf*

Ruyz.

Teach me its mean - ing; teach me it now. All it's de - light and

Nicolo

Teach me its mean - ing sir, now. All it's de -

all of it's bliss Speak in the joy of loves first

light, all it's bliss Speak in the joy of loves first

cresc.

(Ruyz and Nicolo kiss Jacinta and
Fredegonda with a resounding smack,
each woman hears the noise by the other pair.) *pp* (With hushed voices.)

Jacinta. (Kiss) Hark, the ec-ho!

kiss. (Kiss) Hark, the ec-ho!

Fredegonda. (Kiss) Hark, the ec-ho!

kiss. (Kiss) Hark, the ec-ho!

f *p*

(Kiss) Un-doubted-ly an ec-ho! (Kiss) My

(Kiss) Un-doubted-ly an ec-ho! (Kiss) (spoken)(startled)

(Kiss) Un-doubted-ly an ec-ho! (Kiss) No!

(Kiss) Un-doubted-ly an ec-ho! (Kiss)

p *ff* 2

Ruyz (seriously)

aunt, dear Ruyz! I faint! list she may see! Fear
Nicolò (with

Some one list-en-ing! Pray, who may it be? Fear

Moderato

f agitato *mf con*

not! while I am near thy side I'll guard thee safe from jeal-ous
exaggerated sentiment)

not! while I am near thy side I'll guard thee safe from jeal-ous
sentimentale

passione

Red. * *Red.* * *Red.* *

eyes, My beauteous flower, my joy and pride; Oh,

eyes, My beauteous flower, my joy and pride; Oh,

p

Jacinta

Wilt promise me, let

Ruyz

radiant gem! O, gold - en prize! I'll promise thee, let

Fredegonda

Wilt promise me, let

Nicolo

radiant gem! O, gold - en prize! I'll promise thee

Allegro.

come what may, To love for-ev-er and a day. —

come what may, To love for-ev-er and a day. —

come what may, To love for-ev-er and a day. —

let come what may, For a day. —

Allegro.

pp *f*

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

stacc.

p

day. _____ That is the man of it, That is his plan of it,

day. _____ That is the man of it, That is his plan of it,

day. _____ That is the man of it, That is his plan of it,

day. _____ That is the man of it, That is his plan of it,

That is the us - ual way. _____ Yet, there is some-thing with -

That is the us - ual way. _____ Yet, there is some-thing with -

That is the us - ual way. _____ Yet, there is some-thing with -

That is the us - ual way. _____ Yet, there is some-thing with -

in my heart Tells me thou wilt be true; _____ And tho' together or

in my heart Tells me thou wilt be true; _____ And tho'

in my heart Tells me thou wilt be true; _____ And tho' together or

in my heart Tells me thou wilt be true; _____

far a - part, And tho' to - geth - er or far a - part, far a - part, And tho' far a - part, And tho' to - geth - er or far a - part, Faith - ful I'll wait for

And tho' togeth - er or far a - part, Faith - ful I'll wait for you. And tho' togeth - er or far a - part, Faith - ful I'll wait for you. And tho' togeth - er or far a - part, Faith - ful I'll wait for you. you. And tho' far a - part, Faith - ful I'll wait for you.

And tho' to - geth - er or far a - part, Ah! And tho' to - geth - er or far a - part, Faith - ful, I'll wait for And tho' to - geth - er or far a - part, Faith - ful, I'll wait for And tho' to - geth - er or far a - part,

poco lento

ff. pp

Love never lasts but a day, they say.

you *poco lento* *ff. pp*

Love never lasts but a day, they say.

you *f ad lib.* *pp*

Love never lasts but a day, they say.

Love never lasts but a day, ————— they say. *Vivo.*

poco lento *f*

Nº 9. Finale, Act 1.

Allegro marziale.

Piano.

pppp

ppp

cresc. poco a poco

cresc. poco a poco
pp

cresc.

Tenor. *p*
Guard.
Bass. *p*

We'll stand for glo - ry, King, and fa-therland, And

We'll stand for glo - ry, King, and fa-therland, And

mf

when its foes press hard on ei - ther hand We'll fight, Day or

when its foes press hard on ei - ther hand We'll fight, Day or

night, For there's might In the right, And there's hon-or for the true and for the

night, For there's might In the right, And there's hon-or for the true and for the

brave. With fierce at - tack their col - umns shattering, We

brave. With fierce at - tack their col - umns shattering, We

laugh to send the foe - men scatter-ing, And hap-py are we When

laugh to send the foe - men scatter-ing, And hap-py are we When

Ad. *

proud - ly we see The ban - ner of vic - to - ry wave.

proud - ly we see The ban - ner of vic - to - ry wave.

Allegretto. Pepita. *tempo rubato* *ten.*

We must con-fess your un-i-form Has

mf *p*

poco accel. *a tempo* *ten.*

car - ried all our hearts by storm; So, with car - ess - es

poco accel. *a tempo*

The image shows a musical score for the song "The Captain of the Guard" from the operetta "The Pirates of Penzance". The score is written for three parts: a vocal line (top), a vocal line (middle), and a piano accompaniment (bottom). The key signature is one sharp (F#), and the time signature is 2/4. The tempo markings are *poco accel.* and *tempo giusto*. The lyrics are: "sweet and warm, We beg you not to go. We're bound to tell you Girls. Don't go!"

poco accel. *tempo giusto*

sweet and warm, We beg you not to go. We're bound to tell you

Girls. Don't go!

poco accel. *tempo giusto*

that we'd find Our great - est joy to wait be - hind; But

as the Queen's not of our mind It's clear that we must go.

Guard.
Must go!

Pepita.

Queen - ly no - tions are to dras - tic; Tak - ing you makes

Captain.

part - ing hard - er. So we'll skip a light fan - tas - tic

Allegro vivo.

As good bye to old Gra - na - da.

ff

Chorus.

Then let laugh-ter ring out As we mer-ri - ly flout Ev'ry
Then let laugh-ter ring out As we mer-ri - ly flout Ev'ry
Ring out We flout

care that our jol-li - ty bars, For fun nev - er
care that our jol-li - ty bars, For fun nev - er
Jol-li - ty bars.

tires When Ve - nus as - pires To kin - dle the fires of
tires When Ve - nus as - pires To kin - dle the fires of
Ne'er tires As-pires

Mars. There's noth-ing so calms An-y sol-dier's a -

Mars. There's noth-ing so calms An-y sol-dier's a -

f Fires of Mars. There's noth-ing so calms An-y sol-dier's a -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

larms As a girl in his arms; Oh, it's bliss! When she

larms As a girl in his arms; Oh, it's bliss! When she

larms As a girl in his arms, Oh, it's bliss! When she

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with various dynamics like *fz* and *p*. The bass staff provides a steady harmonic accompaniment.

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with various dynamics like *fz* and *p*. The bass staff provides a steady harmonic accompaniment.

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

jol - li - ty bars, For fun nev - er tires When

jol - li - ty bars For fun nev - er tires When

jol - li - ty bars, For fun nev - er tires When

Ven-us as - pires To kin-dle the fires of Mars.

Ven-us as - pires To kin-dle the fires of Mars.

Ven-us as - pires To kin-dle the fires of Mars.

Enter Ruyz and Jacinta.

RUYZ.

How can I leave thee now, sweet rose?

Andantino

p

pp

How can I say good - bye? Fairest flower that in Love's garden grows,

*Jacinta.
più anima*

Bloom in my heart for aye! What is there left me, Sunshine be-reft me,

p più anima

poco più lento

When thou art gone a - way? Why speak fond vows to me?

poco più lento

Why whisper love to me? Love that could last but a day.

rit.

Jacinta.
a tempo.

Yet there is some-thing with-in my heart Tells me thou wilt be
Ruyz.

Yet there is some-thing with-in my heart Tells me thou wilt be

pp sotto voce.

Some - thing tells me — she will be

pp sotto voce.

Some - thing tells me — he will be

pp sotto voce.

Some - thing tells me he will be

a tempo.

CHORUS.

true.

molto rit.

Be we to - geth-er or worlds a part,

sotto voce.

true.

Be we to - geth-er or worlds a part,

sotto voce.

true.

true.

true.

molto rit.

molto rit.

pp

p *rit.* *pp*
Yes, faith-ful, faith-ful I'll wait for

p *pp*
Yes, faith-ful, faith-ful I'll wait for

risoluto *f* *pp*
Faith-ful she'll wait for you. Faith-ful she'll wait for

f *p* *pp*
Faith-ful he'll wait for you. Yes, he'll wait for

f *p* *pp*
Faith-ful he'll wait for you. Faith-ful for

frisoluto. *pp* *rit.*

Enter Fredegonda and Nicolo.

The former astounded to see Jacinta in Ruyz's arms.

pp *morendo* *Recit.* *f*

you. *RECIT.*
Fredegonda.
Can I believe my eyes? Jacinta

you. *(Tableau.)*

you.

you.

you.

you.

Ruyz.

Senor-a, let me not dis - semble: Since
tremble! And you, sir! The truth!

sec.
f *p*

Moderato grazioso.

first my falcon led me to yon tower, I've been the slave of Love's enchanting
What! yonder tower?

Moderato grazioso.

Fl.

Jacinta.

Be - lov - ed, my heart breaks to part from
power. Be - lov - ed, my heart breaks to part from
A lov - ers' bower?

Fl.

cresc. *dim.*

thee, Thou all of joy, thou more than life, to me!

thee, Thou all of joy, thou more than life, to me!

ff

I'll stop this!

cresc. *f* *p*

JACINTA. (Imploringly.)

Ah, no!

(Enraged.)

meno f ma cresc sempre.

Senori-ta, to your weaving! This minute! Senor-i - ta, to your

cresc. e accel sempre.

Ah, no! Ah, no!

weaving! And you!— tempt not my rose with your de - ceiving!

NICOLO. (Holding Fredegonda back.)

lento

Nay, fret them not; and spare your tongue. Smile on them when Love's dream is

lento. *f* *dim.* *pp*

Moderato molto.

Jacinta.

p

For, all too soon joy turns to sor-row; Love

Ruyz.

p

For, all too soon joy turns to sor-row; Love

Fredegonda.

p

For, all too soon joy turns to sor-row; Love

Nicolò.

p

For, all too soon joy turns to sor-row; Love

young.

Moderato molto.

pp

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. For all too soon joy turns to sor-row; Love

Chorus. Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

p lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait, *poco rit.*

p lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

p lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

p lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

lives to-day and dies to-morrow.

lives to-day and dies to-morrow.

lives to-day and dies to-morrow.

pp *poco rit.*

rit.
and be true, till my re-turning. Fare - well. ———

rit.
and be true, till my re-turning. Fare - well. ———

rit.
and be true, till my re-turning. Fare - well. ———

rit.
and be true, till my re-turning. Fare - well. ———

p dolce.
poco rit.

JACINTA. (Bursts into tears and throws herself into Fredegonda's arms.)

(Sobbing.)

Ay de mi! Ay de mi! He's gone! Ah, bitter fate!

Loud shouts of "The King!" "The King!" heard off stage.

RECIT.

Fred.

The King!

RECIT.

Allegro vivace.

pp

Fredegonda, (greatly alarmed for the safety of Jacinta, tries to hurry

(Shouts off stage.) The King! Come, quick-ly, come! Nicolo.

The King draws Violin.

her into the tower.)

Come, quickly, come! Ca - ram - ba!

near! His glance we fear! So haste, my

Fredegonda. Spoken.

dear! Too late!

Vi - va el Rey! Enter King, Boroldo Peregil and Friars.

Vi - va el Rey!

Vi - va el Rey!

ff con fuoco. *molto string.* *fff*

Red.

*

Andante con solennità.

p

Friars.
(Bandits.)

Sol - emn - ly our beads we tell, Prayerful - ly we roam

Sol - emn - ly our beads we tell, Prayerful - ly we roam

Andante con solennità.

Borardo.

These

Forth from our mo - nas - tic cell, From our cloistered home.

Forth from our mo - nas - tic cell, From our cloistered home.

RECIT.

docu - ments a - wait your Royal name. Pray sign them, for the pardon of Bo-

RECIT.

p

King (Still weak from fright) (Signs.)

I sign them;

sol

(Placing documents before King.)

al - do.

Also these

p *molto.* *f* *pp* *p*

(Signs.)

It's done

pass-ports, safe to guard his jour-ney.

molto. *f* *pp*

Moderato. (With great sentiment.-Burlesque.)

Now go! The hour is come to say good-bye; I'm

The hour is come to say good-bye; I'm

Moderato.

con sentimento

con passione.

aw-ful-ly glad to have met you. I'll promise you, un - -

aw-ful-ly glad to have met you. I'll promise you, un - -

falsetto with great emotion.

King. *pp*
till I die, To nev-er, no, nev-er, for - get

Peregil (To Nicolo.) *pp sotto voce.*
To nev-er, no, nev-er, for - get

Nicolo. *pp sotto voce.*
no, nev-er, for - get

Borardo. *pp sotto voce.*
till I die, To nev-er, no, nev-er, for - get

Andante con solennità.

you.

you. Borardo takes affectionate leave of King,
as Bandits Exeunt very sanctimoniously.

you.

you.

Bandits.
Where, when wea-ry trav'-ler fare, Oft we bid him stay;
Where, when wea-ry trav'-ler fare, Oft we bid him stay;

Andante con solennità.

dim. **Maestoso.**

Where we all his bur-dens share, Ere he goes his way.

dim. **Maestoso.**

Where we all his bur-dens share, Ere he goes his way.

dim. **ben marcato. 3**

ff

As Boraldo reaches centre of steps, at back, he suddenly throws off his disguise, laughs boisterously in derision, and sings:-

Allegro modto.
ff (defiantly.)

Slash! Dash!

stringendo.
molto. **fff** *riten.*

pp

Bang! Tremble be-fore Bo - ral - do! Slash! Dash!

p **f**

Bang! Fear what he may or shall do! There's a threat in the flash of his

p **f**

eye; Take care! And there's death in the flash of his gun; Be-ware! Oh, you

Chorus.

Take care! Be-ware!

Take care! Be-ware!

Take care! Be-ware!

cresc. *ff* *poco rit.*

wriggle and writhe when you're caught in the snare Of the crafty and cute Bo - ral -

cresc. *colla voce.*

Exit, laughing derisively.

Borardo. *do.*

Jacinta. *f* Bo - ral - do! Bo - ral -

Pepita. *f* Bo - ral - do! Bo - ral -

Fredegonda. Bo - ral - do! Bo - ral - do! The

Captain. *f* Bo - ral - do! Bo - ral -

Peregil. *f* Bo - ral - do! Bo - ral -

Nicolo. *f* Bo - ral - do! Bo - ral -

(In consternation.)

Chorus. Bo - ral - do! Bo - ral - do! The

Bo - ral - do! Bo - ral - do! The

Bo - ral - do! Bo - ral - do! The

Piano. *con fuoco* *ff*

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

ban - dit chief! His pres - ence here de -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

ban - dit chief! His pres - ence here de -

ban - dit chief! His pres - ence here de -

ban - dit chief! His pres - ence here de -

The score includes a piano accompaniment at the bottom, featuring a melodic line in the right hand and a harmonic line in the left hand, both in G major. The piano part includes a series of ascending and descending runs in the right hand and a steady bass line in the left hand.

do! The bandit chief! Oh, oh!

do! The bandit chief! Oh, oh!

fies be - lief! Oh, oh!

do! The bandit chief! Oh, oh!

do! The bandit chief! Oh, oh!

King. (Very brave.)

Summon the Guard! Command the Queen to wait!

do! The bandit chief! Oh, oh!

fies be - lief. Oh, oh!

fies be - lief. Oh, oh!

fies be - lief. Oh, oh!

p

Peregil

cresc.

We must pursue him, ere it be too late!

We must pursue him, ere it

Nicolo

We must pursue him, ere it be too late!

We must pursue him, ere it

p
We must pursue, We must pur - sue!*p*
We must pur - sue!*p*
We must pur - sue!*cresc.**sempre.*

be too late!

And Your Majes - ty shall lead us!

be too late!

And Your Majes - ty shall lead us!

cresc.

We must pursue, We must pur - sue!

And Your Majes - ty shall lead us!

cresc.

We must pur - sue!

And Your Majes - ty shall lead us!

cresc.

We must pur - sue!

And Your Majes - ty shall lead us!

cresc. molto.

ad lib.
King. (Aghast at
the proposition.) Spoken.

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Hunt Boral-do? No! *f* No! No!

Peregil. (aside to the King)
The ve-ry thing you must and shall do! He'll
Nicolo.
The ve-ry thing you must and shall do! He'll

ff (Bravely.)
Good! then I will pur-
have an hou-r's start, so need not fear him.

have an hou-r's start, so need not fear him.

pp (Aside.)
sue, but not too near him.

f At-tention all! *palante.* Your brave King would address you. At -
f At-tention all! *palante.* Your brave King would address you.

ten - tion all! Your brave King doth ad - dress you: Come,
Moderato.

fol-low me to bold Bo-ral-do's lair. My cour-age will not down, so do I

press you! We'll take him by sur - prise and slay him

there. We'll take him by surprise and slay him there.

Allegro marziale.

Drums.

Jacinta.

Fall in! Fall in! March to the fray!

Chorus.

Fall in! Fall

Fall in! Fall

Fall in! Fall

cresc. sempre.

Jacinta.

Fall in! Fall in! Let trumpets play!

Pepita.

March to the fray!

Let

Fredegonda.

March to the fray!

Let

Captain.

March to the fray!

Let

Peregil.

March to the fray!

Let

Nicolo.

March to the fray!

Let

in!

Fall in! Fall

in!

Fall in! Fall

in!

Fall in! Fall

Piano.

Hur - rah! Hur -

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

f

[illegible]

Sol-diers, see the ban-ner wav-ing proud-ly o'er us!

Sol-diers, see the ban-ner wav-ing proud-ly o'er us!

Sol-diers, see the ban-ner wav-ing proud-ly o'er us!

Ral-ly round the stan-dard! Join the bat-tle chor-us!

Ral-ly round the stan-dard! Join the bat-tle chor-us!

Ral-ly round the stan-dard! Join the bat-tle chor-us!

Nev-er know sur-ren-der While 'tis there be-fore us!

Nev-er know sur-ren-der While 'tis there be-fore us!

Nev-er know sur-ren-der While 'tis there be-fore us!

On to the fray! This is the day! A - way!

On to the fray! This is the day! A - way!

On to the fray! This is the day! A - way!

Red.

*

Soprano. While we're battling, Drums are ratt-ling - Br - r - r - r rum, tum!

Alto. Batt - ling, Ratt - ling - Br - r - r - r rum, tum!

Tenor. While we're battling, Drums are ratt-ling - Br - r - r - r rum, tum!

Bass. Batt - ling, Ratt - ling - Br - r - r - r rum, tum!

Foes re - treat-ing To their beat-ing - Br - r - r - r rum, tum!

'Treat - ing Beat - ing, - Br - r - r - r rum, tum!

Foes re - treat-ing To their beat-ing - Br - r - r - r rum, tum!

'Treat - ing Beat - ing, - Br - r - r - r rum, tum!

Charg-ers bounding To their sounding— Br - r - r - r rum, tum! The

Bound - - ing, Sound - - ing— Br - r - r - r rum, tum! The

Charg-ers bounding To their sounding— Br - r - r - r rum, tum! The

Bound - - ing, Sound - - ing— Br - r - r - r rum, tum! The

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Charg-ers bounding To their sounding— Br - r - r - r rum, tum! The". The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to the final phrase.

trum - pets play, The bu - gles bray; We march, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; We march, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; March, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; March, we march a - way! Then *ff*

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "trum - pets play, The bu - gles bray; We march, we march a - way! Then". The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to the final phrase. The dynamic marking *ff* (fortissimo) is present at the end of each vocal line.

let the horse - men dash! Hé! The sa-bres slash! Hé!

let the horse - men dash! Hé! The sa-bres slash! Hé!

let the horse - men dash! Hé! The sa-bres slash! Hé!

The muskets flash! Hé! It's on-ward! Let the can - non

The muskets flash! Hé! It's on-ward! Let the can - non

The muskets flash! Hé! It's on-ward! Let the can - non

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

ff

Red. *

TUTTI. (Chorus and Principals.)

Maestoso.

We'll stand for glo - ry, King and fa - ther-land, And
 We'll stand for glo - ry, King and fa - ther-land, And
 We'll stand for glo - ry, King and fa - ther-land, And

Maestoso.

when it's foes press hard or ei - ther hand We'll fight, Day or
 when it's foes press hard or ei - ther hand We'll fight, Day or
 when it's foes press hard or ei - ther hand We'll fight, Day or

night, For there's might In the right; And there's hon - or for the
 night, For there's might In the right; And there's hon - or for the
 night, For there's might In the right; And there's hon - or for the

true and for the brave. With fierce at - tack their

true and for the brave. With fierce at - tack their

true and for the brave. With fierce at - tack their

con tutta la forza.

col - umns shat - ter - ing, We laugh to send the

col - umns shat - ter - ing, We laugh to send the

col - umns shat - ter - ing, We laugh to send the

foe - - men scat - ter - ing. And hap - py are we When

foe - - men scat - ter - ing. And hap - py are we When

foe - - men scat - ter - ing. And hap - py are we When

Ad. *

meno f

Jacinta. proudly we see, When proudly we see, when proudly, proudly,

meno f

Pepita. proudly we see, When proudly we see, when proudly, proudly,

meno f

Fredegonda. proudly we see, When proudly we see, when proud - ly

meno f

Captain. proudly we see, When proudly we see, when proud - ly

meno f

Peregil. proudly we see, When proudly we see when proud - ly

meno f

King. proudly we see, When proudly we see when proud - ly

meno f

Nicolo. proud - ly, proud - ly, Proud - ly

meno f, *cresc. sempre.*

Chorus. proudly we see, When proudly we see, When proud - ly

meno f

proudly we see, When proudly we see, When proud - ly

meno f

proud - ly, When proud - ly, Proud - ly

meno f, *cresc. sempre.*

Piano.

(CURTAIN.)

proud-ly we see The banner of vic - t'ry wave. *ff* *fff*

proud-ly we see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we proud-ly we see see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we see The banner of vic - t'ry wave. *ff* *fff*

we see vic - t'ry wave. *fff*

ff

ff

Act II.

Nº 10, Introduction and Song

Andante con espressione.

Piano.

p *a piacere*

in tempo.

a piacere

lunga

l.h. *poco rit.* *l.h.* *p semplice*

p

cresc.

cresc. *f* *Ped.* *

con passione

pp subito

fp

Red. *

meno p

cresc.

Red. *

f accel e cresc.

ff largamente assai

Red. *

molto rit.

a tempo.

p

Adagio.

pp sotto voce.

ppp

attacca.

"The Vagrant Stream"

(Jacinta.)

SCENE 1.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Andante con moto.

Jacinta.

Piano.

The musical score is written for a vocal soloist (Jacinta) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Andante con moto." The score is divided into three systems. The first system shows the vocal line with a whole rest and the piano accompaniment. The second system contains the first line of lyrics: "What is the love of rest-less, roving man! In". The piano accompaniment includes markings for *mf*, *ten.*, and *dim.*. The third system contains the second line of lyrics: "his fond vows is there one germ of truth, One loyal word that". The piano accompaniment includes markings for *pp rit.*, *p*, *colla voce.*, and *ten.*. The vocal line in the third system has a *ten.* marking above the first measure.

What is the love of rest-less, roving man! In

his fond vows is there one germ of truth, One loyal word that

deciso

blushing sweet-ness can, All trusting, cherish in her vir-gin youth? The

ten. (port.)

love of man! an i-dle va-grant stream, Kissing each bank-born flow - 'ret,

ten. p

in whose ears It whis-pers, dally-ing, hopes of love's fair dream, Then

wanderson— and leaves them, leaves them all in tears.

Ah, va - grant stream, so

p

Ped. *

prof-li-gate in love, Flow back, re - viv-ing, with thy kiss di-vine! Thy

ten.

myr-tle fad - eth on the banks a-bove, And droops, with sad-ness drear, thine

ten.

eg - lan-tine; And, last to fal - ter, thine e'er-faith-ful rose, That

ten. bloomed till heart - stem breaks with bit-ter sigh. Could'st thou but see her *ten.*

trembling petals close Ere life shall wither, and her

sweetness, sweet-ness die.

dimin. *p* *dimin.* *pp* *pp*

No 11a Scene of the Apparition.

(Jacinta and Zorahayda)

Andante affettuoso. Jacinta (alone)

Voice. *p* Sad and lone-ly my heart eer sighs,

Piano. *p espress* *pp semplice*

While tears spring to my melt - ing eyes; Tears for the love un - re - qui - ted,

Tears for the hopes that are blight - ed; Tears all bit - ter and vain That

cresc.

f love cometh not a - gain, *p* That love bringeth on - ly

f *pp subito* *poco rit.*

Red. *

con sentimento
p

pain. Who has not loved can nev-er know The anguish of its

con sentimento

tears that flow. Who has not loved can nev-er know The anguish of its tears that

allargando

allargando

$\text{♩} = 60.$

flow.

$\text{♩} = 60.$ (A clock in a distant watch-tower of the Alhambra strikes midnight.)

sostenuto *p*

SPECTRE-CHORUS OF MOORISH SPIRITS.

Tenors

Basses

cresc. *p*

Sounds a - far the mid - night hour O'er these mys-tic

Andante misterioso.

cresc. *p*

When, from se-cret crypt and door,

walls, _____

When, from se-cret crypt and door,

p

fp

Ped.

*

Wan-der forth, for - ev - er - more, Ghosts of bat - tle - haun - ted Moor

Wan-der forth, for - ev - er - more, Ghosts of bat - tle - haun - ted Moor

Thro' Al-ham - bra's halls _____

Thro' Al-ham - bra's halls _____

pp

poco marcato

pp

Ped.

*

pp
Phan-tom train of Zo - ra - hayda, Spec - tre - princess, Zo - ra - hay-da.
pp
Phan-tom train of Zo - ra - hayda, Spec - tre - princess, Zo - ra - hay-da.
(Oboe and Fagotto)
p *3*

Mos - lem bands of mys - tic power Hold en - chantment in this Tower
Mos - lem bands of mys - tic power Hold en - chantment in this Tower
3
cresc. *string* *poco* *a*

With the soul of Zo - ra - hayda, Gen - tle, beauteous Zo-ra - hay-da.
With the soul of Zo - ra - hayda, Gen - tle, beauteous Zo-ra - hay-da.
3
poco

First system of the musical score. It includes a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line consists of two phrases, each followed by a rest. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth notes.

Zo - ra - hayda! Zo - ra - hayda!

Zo - ra - hayda! Zo - ra - hayda!

Second system of the musical score, featuring piano accompaniment. It consists of two staves with a complex, rhythmic pattern of beamed sixteenth notes. The key signature has one sharp (F#).

(The spirit of Zorahayda rises from the fountain.)

Third system of the musical score, featuring piano accompaniment. It consists of two staves with a complex, rhythmic pattern of beamed sixteenth notes. The key signature has one sharp (F#).

Fourth system of the musical score. It includes a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line is marked "Andante." and "Jacinta, (trembling with awe.)". The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth notes. The key signature has one sharp (F#).

Andante. Jacinta, (trembling with awe.)

The spi-rit of the foun - tain!

fff tremolo

The Moorish Prin-cess! *loco* Zo - ra-hay - da!

This musical block contains two systems of notation. The first system is for the vocal line, featuring a treble clef and a key signature of two flats. It includes the lyrics 'The Moorish Prin-cess!' and 'Zo - ra-hay - da!'. The second system is for the piano accompaniment, featuring a grand staff (treble and bass clefs) and a key signature of two flats. It includes a tempo marking 'loco' and a dynamic marking '8'.

Zorahayda (spoken)

Yes, Zorahayda. I loved a Spanish cavalier, your ances- tor. But I was weak, and feared to fly with him from this tower. Wherefore

pp tremolo

This musical block contains a single system of notation for a spoken part. It features a treble clef and a key signature of two flats. The lyrics are 'Yes, Zorahayda. I loved a Spanish cavalier, your ances- tor. But I was weak, and feared to fly with him from this tower. Wherefore'. The piano accompaniment is indicated by a grand staff with a key signature of two flats and a dynamic marking 'pp tremolo'.

my spirit remains enchanted in this Fountain, 'till some pure Chris- tian break the magic spell. *molto espress.*

p

This musical block contains two systems of notation. The first system is for the vocal line, featuring a treble clef and a key signature of two flats. It includes the lyrics 'my spirit remains enchanted in this Fountain, 'till some pure Chris- tian break the magic spell. molto espress.'. The second system is for the piano accompaniment, featuring a grand staff and a key signature of two flats. It includes a dynamic marking 'p'.

Jacinta (weeping, her tears falling into the fountain.) *pp* Zorahayda

Ay de mi! Ay de mi! Why

ppp p *pp p* *ritenuto.*

This musical block contains two systems of notation. The first system is for the vocal line, featuring a treble clef and a key signature of two flats. It includes the lyrics 'Ay de mi! Ay de mi! Why'. The second system is for the piano accompaniment, featuring a grand staff and a key signature of two flats. It includes dynamic markings 'ppp', 'p', and 'ritenuto.'.

parlante.

weep thou, daughter of Mor-tal - i-ty? Thy tears my Fountain trouble, and thy sighs Dis-

The first system of the score features a vocal line for Zorahayda in a 4/4 time signature with a key signature of three flats. The melody is marked *parlante.* The piano accompaniment consists of sustained chords in the right hand and a single note in the left hand.

turb the qui-et watches of the night. I weep 'cause of the faithlessness of

The second system begins with Jacinta's entry. The vocal line is marked *poco rit.* The piano accompaniment features a melodic line in the right hand and a more active line in the left hand, including a triplet. Dynamics include *pp* and *p*.

Zorahayda man. Take comfort, child; Thy sorrows yet may end.

Jacinta Fair Zo-ra-hayda!

The third system shows Zorahayda's second line of music, marked *mf*. Jacinta's response is in the vocal line, marked *pp*. The piano accompaniment includes a triplet in the left hand.

Jacinta Spir-it of the Fount! So pale, so sad; so

The fourth system features Jacinta's second line of music. The vocal line is marked *mf*. The piano accompaniment includes a triplet in the left hand and a *dim. sempre* marking in the right hand.

beautiful, so kind! Why comesthy troubled soul to earth a - gain?

The fifth system shows Zorahayda's third line of music. The piano accompaniment includes a triplet in the left hand and a *rit.* marking in the right hand.

Song of the Fountain Spirit.

Zorahayda

A Moor-ish princess left, like thee, a-lone By Chris-tian knight, thy

Andante moderato.

p

poco rit. *a tempo.*

kinsman, whom I loved, Who would have borne me to his church and home Had

poco rit. *a tempo*

cour - age e - qual to my faith have proved; But, res - o - lu - tion fail - ing,

mf

cresc.

in this Tower Where e - vil spir - its weave en - chant - ed spell My

cresc.

dim. *poco rit.*

soul o - beys the Foun-tain's mystic power 'Till Chris-tian

dim. *poco rit.* *pp colla voce.*

rit. *grave.*

maid their magic arts dis - pel. Time

rit. *grave.* *pp misurato.*

lags its course, and centuries but creep. On seas of sad remembrance am I

tossed. As pen-ance for the vows I dared not keep I

grieve for what I might have won, but lost. A pris'ner to love's un - ful -

cresc.
filled de-sire Am I con-demned, thro' long, un - count - ed years; Nor

cresc.

dim.
may my soul to rest and peace as-pire 'Till Pur - i -

dim. *p* *colla voce.*

ty baptize me with her tears__ Till Puri-ty baptize, baptize me with her

pp *p*

Andantino.

Jacinta

p

tears.

Ah, though ghostly vi - sion, can it be

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, then enters with a half note 'tears.' followed by a half note 'Ah,' and then a series of eighth and sixteenth notes for 'though ghostly vi - sion, can it be'. The piano accompaniment (grand staff) starts with a half note chord, followed by a half note chord, then a half note chord with a 'rit.' marking, and finally a half note chord with a 'pp' marking. A 'Ped.' marking is present below the piano part, and an asterisk '*' is at the end of the system.

That the Moorish spell still hold - eth thee? Princess, young and fair, of

The second system of the musical score. The vocal line continues with a half note 'That the Moorish spell still hold - eth thee?' followed by a half note 'Princess, young and fair, of'. The piano accompaniment continues with a half note chord, then a half note chord, and finally a half note chord.

le - gend old! Yes, 'tis Zo - ra - hay - da I be - hold!

The third system of the musical score. The vocal line continues with a half note 'le - gend old!' followed by a half note 'Yes, 'tis Zo - ra - hay - da' and then a half note 'I be - hold!'. The piano accompaniment continues with a half note chord, then a half note chord, and finally a half note chord.

Zorahayda

One ser - vice must I ask, My soul to free at last.

The fourth system of the musical score. The vocal line (treble clef) begins with a half note 'One ser - vice must I ask,' followed by a half note 'My soul to free at last.' The piano accompaniment (grand staff) starts with a half note chord, followed by a half note chord, then a half note chord, and finally a half note chord.

Wilt un - der - take the task? Oh, Ja - cin - ta!

dim.

f *p dim.*

Jacinta

Gladly will I serve; Do thou com - mand.

poco rit.

Oh, Ja - cin - ta!

poco rit. *a tempo.*

Red. * Jacinta

Sprinkle it up-on thee

Dip the wa - ter as it flows; Cast it on me

with my hand; Thus her troubled soul shall gain re - pose.

with thy hand; Thus my soul shall gain re - pose.

Jacinta, (advances with faltering steps, dips her hand in the Fountain, collects water in her palm, and sprinkles it over the pale face of the apparition.)
molto più lento.

pp rubato e espressivo *poco rit*

(Eight Female voices in the distant unseen.)

Chorus.

pp *f*

Rest, noble Spir-it, rest! Thy soul for - ev - er blest! Peace ev - er more —

pp *f*

BENEDICTION.

Sweet rest for - ev - er - more

p *pp*

Sweet rest and peace be thine for - ev - er - more Peace ev - er - more.

p *pp*

DIALOGUE.

Zorahayda. Jacinta, thou hast baptized me after the manner of thy faith. So
 Moderato. is the enchantment dispelled and my spirit released. Zorahayda

pp

goes to her long,
 long rest.

Jacinta. (kneeling and speaking with awe and emotion.)
 First thy blessing, oh gentle Princess!

pp

Zorahayda. All my blessings-and this silver lute! (Gives magic lute to Jacinta)
Take it, Jacinta! Guard it safely. With it go forth and seek thy love!

Its strings possess enchanted melody. 'Twill charm thy voice, and both shall
thrill the world. Kings shall bow to thee; thy lover yet prove true. Go forth,

go forth, and
fear not. Fare-
well Jacinta!

Jacinta. Farewell, oh gen-
tle Zorahayda!

Zorahayda.
Farewell, Farewell, Farewell!

(During this chorus the figure begins to melt gradually from sight.)

Tenors.

Wan-der forth, ah, nev-er - more! At thy roy - al call.

Wan-der forth, ah, nev-er - more! At thy roy - al call.

p Rest thy spir - it, Zo - ra - hay - da!

p Zo - ra - hay - da!

pp Peace and bless-ing, Zo - ra - hay - da!

ppp *falsetto.* Fare thee well!

pp Zo - ra - hay - da!

dim. sempre.

pp *dim. e rit.* *ppp* *lunga*

Jacinta (jumps suddenly to her feet - grasps the magic lute - and runs her fingers rapidly over the strings.) *3*

Allegro determinato.

attacca N° 11b

Nº 11^b Recit. and Aria, “Love’s Eternal Song”

Book & Lyrics by
CHARLES EMERSON COOK.

(Jacinta)

Music by
LUCIUS HOSMER.

Jacinta

Voice. *f* Oh, rapture! Oh,

Piano. *ff* Harp *ff* *Ped.* *

har-mo-ny sub-lime! Oh, ec-sta-sy!

ff *Ped.* *

meno f Oh, me-lo-dy di-vine!

ff *Ped.* *

string.

Ah!

Cadenza.

Ah! *rit.*

Cad.

Allegro, con bravura.*fresoluto.*

A - wake, my heart, to life a - new! And, fad - ing hope, a -

mf

rise! Go forth and seek the wide world through Till

Love re-gain its prize! - Go forth! There's ma - gic

f

in thy voice; 'Twill lead thee far and long. Go

set his name, thy dear - est choice, To Love's e - ter - nal

song! So, bear - ing Love's tal - is - man

ev - er be - side thee, Safe to pro -

tect thee, strength to pro - vide thee,

cresc. Joy will go with thee, hope will on - ward

cresc.

f

guide thee, Tho' the path - - - way be lone -

p *cresc.* *3*

p *cresc.*

- - - ly and long. En - chant - ment rules thy

poco ritenuto. *3*

colla voce. *p* *poco ritenuto.* *3*

*Red. * Red. * Red.*

sil - ver lute! There's witch - craft in its strings! Thy

ten. *3* *p*

ten. *3* *ten.* *3* *ten.* *p*

poco rit. *mf* *a tempo.* *f* *allarg.* *f*

guide and safeguard when 'tis mute, Thy champion when it sings. — With

poco rit. *a tempo.* *allarg.*

L'istesso tempo, ma più largemente.

thee, my lute, I'll seek my love, In hope and cour - age

f

strong; — With thee, my lute, I'll seek my love In

hope and cour - age strong; — And Ma - jes - ty

Red. *

it - self, And Ma - jes - ty ——— it - self will

cresc. e string.
move, will move, will move, will move, will move By Love's e - ter - nal

cresc. e string.

song. ——— Love's song. ———

ff *più allegro.*

Pia. *

Pia. *

No 12. Song of the Millers.

SCENE 2.

Book & Lyrics by
CHARLES EMERSON COOK.

(Estrella, Boraldo & Bandits.)

Music by
LUCIUS HOSMER.

Allegretto.

Piano.

Tempo ritenuto

Bandits.

When night is done, and slow the sun At

When night is done, and slow the sun At

dawn be-gins to rise, It's bright rays creep and drive the sleep From

dawn be-gins to rise, It's bright rays creep and drive the sleep From

a tempo

out our drow-sy eyes. We're rea-dy then for work a-gain, We

out our drow-sy eyes. We're rea-dy then for work a-gain, We

set the wa - ter flow - ing; And sing a - way, like mil - lers gay, As
 set the wa - ter flow - ing; And sing a - way, like *f* mil - lers gay, As

poco rit. 'round the wheels are go - ing: *Pa tempo* Grind - ing, grind - ing, grind a - way!
 'round the wheels are go - ing: *p* Grind - ing, grind - ing, grind a - way!
poco rit. *a tempo*

Grind - ing, grind - ing, all the day! Lus - ty, rus - ty, mus - ty millers,
 Grind - ing, grind - ing, all the day! Lus - ty, rus - ty, mus - ty millers,

Dus - ty mil - lers, blithe and gay. All that comes to us is grist.
 Dus - ty mil - lers, blithe and gay. All that comes to us is grist.
cresc. *mf*

cresc.

Watch it well; let none be missed. Driv - ing, turn - ing, Thriv - ing, earn - ing,

Watch it well; let none be missed. Driv - ing, turn - ing, Thriv - ing, earn - ing,

cresc.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are "Watch it well; let none be missed. Driv - ing, turn - ing, Thriv - ing, earn - ing,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The word "cresc." is written above the first vocal staff and below the piano accompaniment.

rit. *p* *dim.*

Make the old mill pay! — Grind a - way!

rit. *p* *dim.*

Make the old mill pay! — Grind - ing, grind - ing, Grind - ing, grind - ing,

a tempo

f rit. *p* *dim.*

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics "Make the old mill pay! — Grind a - way!" and "Make the old mill pay! — Grind - ing, grind - ing, Grind - ing, grind - ing,". The piano accompaniment features a variety of dynamics and markings, including "rit.", "p", "dim.", "a tempo", and "f rit.". The piano part includes a complex rhythmic pattern with many sixteenth notes.

pp

Grind a - way!

Grind - ing, grind a - way!

dim. molto *pp*

The third system of the musical score concludes the vocal and piano parts. The vocal staves have lyrics "Grind a - way!" and "Grind - ing, grind a - way!". The piano accompaniment features a variety of dynamics and markings, including "pp", "dim. molto", and "pp". The piano part includes a complex rhythmic pattern with many sixteenth notes.

Estrella.

Hark! The bells! Now slow; now fast-er.

f (Bells.) *pp*

3 Their tinkling tells It is the Mas-ter. They

f *mp*

p
soft-ly tin-kle, Sweet-ly tin-kle, Tin-kle all the way.

p comodo

List-en to the tink-ling of the dis-tant mule-bell, Coming up the mountain,
con grazioso

far a way; Call-ing us to du-ty, like a warn-ing school-bell,

Tell-ing there is time for work and play. When we hear the mu-sic of its gen-tle

pp Tink - ling, tink - ling,
pp Tink - ling, tink - ling,

p

Bandits.

tink - ling, tink - ling, Sound, with measured ca-dence, up the hill, Then we

p tink - ling, tink - ling, Sound, with ca - dence, up the hill.
p tink - ling, tink - ling, Sound, with ca - dence, up the hill.

rea-dy millers have a wel-come ink-ling, ink - ling, That there's something coming

pp Ink - ling, ink - ling, ink - ling, ink - ling, Something com - ing
pp Ink - ling, ink - ling, ink - ling, ink - ling, *p* Com - ing

to the mill. Ah! _____

to the mill. List-en to the tink-ling of the dis - tant mule-bell,

to the mill.

Ah! _____

Com-ing up the moun-tain far a-way; Call - ing us to du-ty like a

Com - ing far a-way; Tin - kle, tin - kle,

Tell-ing there is time for work and play.

warn - ing school - bell, Time for work and play.

warn - ing school - bell, Time for work and play.

p

p

p

Estrella. *p*

3 Hark, the bells! Hark, the bells! *g* They

soft - ly tin - kle, Sweet - ly tin - kle, Tin - kle all the

Tempo primo, ma poco più.

way.

Bandits. *f* Now comes the chief!

Now comes the chief!

Tempo primo, ma poco più.

f risoluto. *con fuoco.*

Ad.

molto string.

Oh! the mil - ler's life is a con - stant grind, For his work is nev - er



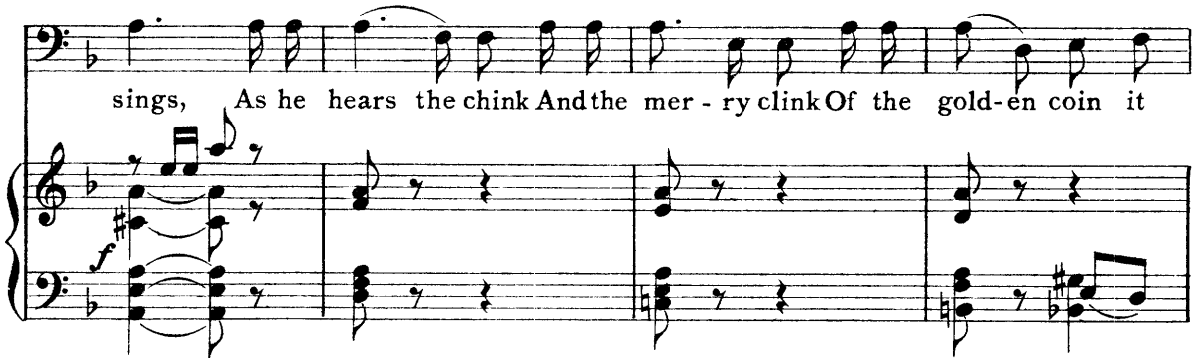
done; But he loves to hear the wa - ter rush, And the bus - y mill - wheels



hum. When he sees the piles of gold - en grain Then he laughs and gai - ly



sings, As he hears the chink And the mer - ry clink Of the gold - en coin it



brings. The coin it brings, The coin it brings.



p

Grind-ing, grind-ing, grind a-way! Grind-ing, grind-ing, all the day!

pp

Grind - ing, grind - ing, Grind - ing, grind - ing,

pp

Grind-ing, grind-ing, grind a-way! Grind-ing, grind-ing, all the day!

Bandits.

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers, blithe and gay.

Dus - ty mil - lers blithe and gay.

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers, blithe and gay.

cresc.

All that comes to us is grist. Watch it well; let none be missed.

All that comes to us is grist. Watch it well; let none be missed.

All that comes to us is grist. Watch it well; let none be missed.

mf

Driv-ing, turn-ing, Thriv-ing, earn-ing, Turn-ing, earn-ing, Ah!

Thriv-ing, earn-ing, Turn-ing, earn-ing, Make the old mill

Driv-ing, turn-ing, Thriv-ing, earn-ing, Turn-ing, earn-ing, Make the old mill

cresc. *molto*

Yes, we will make the old - mill pay!

pay. Yes, we will make the old - mill pay!

pay. Yes, we will make the old - mill pay!

ff *più mosso* *ff*

No 12^b Exit of Millers.

Chorus.

Piano.

p Grind - ing, grind - ing,

p Grind - ing, grind - ing,

grind a - way! Grind - ing, grind - ing, all the day!

grind a - way! Grind - ing, grind - ing, all the day!

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers

cresc.

blithe and gay. All that comes to us is grist.

blithe and gay. All that comes to us is grist.

mf

dim. Watch it well; let none be missed. Driv - ing, turn - ing, *dim.*

dim. Watch it well; let none be missed. Driv - ing, turn - ing, *dim.*

dim.

rit. p Thriv-ing, earn-ing, Make the old mill pay! *a tempo*

p rit. Thriv-ing, earn-ing, Make the old mill pay! *a tempo*

p colla voce *pp* *Dialogue* *dim.*

sempre *ppp*

Nº 13. "The Nightingale and the Rose."

(Estrella and Ruyz.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Moderato grazioso.

Voice.

Piano.

The musical score is written for Voice and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato grazioso'. The piano part begins with a melody in the right hand and a supporting bass line in the left hand, marked with *mf* and *p*. The voice part enters with a series of rests, followed by the lyrics. The lyrics are arranged in three systems, with the piano accompaniment continuing throughout. The first system of lyrics is: 'Ruyz 1. A young nightin-gale met a rosebud small and pale, As she Estrella 2. Her breath, sweet and rare, filled with fragrance all the air At the Ruyz 3. They say that is why, when the sun is in the sky, That the'. The second system of lyrics is: 'grew in the gar-den, all a-lone. From his gen-tle words her lov-er would em-ploy; And when night-in-gale no long-er tunes his song; But, when'. The third system of lyrics is: 'FI:'. The piano part concludes with a final chord in the right hand and a sustained bass line in the left hand.

Ruyz 1. A young nightin-gale met a rosebud small and pale, As she
Estrella 2. Her breath, sweet and rare, filled with fragrance all the air At the
Ruyz 3. They say that is why, when the sun is in the sky, That the

grew in the gar-den, all a-lone. From his
gen-tle words her lov-er would em-ploy; And when
night-in-gale no long-er tunes his song; But, when

FI:

bough, high a - bove, he would sing to her of love, And he
one day she said that to - mor - row they would wed, His
dark - ness ap - pears, then his voice, all sad with tears, Mourns

vowed he would win her for his own. He de -
lit - tle heart near burst it - self with joy. But the
faith - ful - ly his bride the whole night long. Estrella And where -

3d Verse in
clared he would wait in his bach - e - lor state Till the
sun, jeal - ous flame, tho't he too had a claim, So he
ev - er there blows, sweet with fra grance, a - rose, He will

duo
day when she'd be old e - nough to wed; So he
kissed her ten - der pet - als with his ray; And he
ho - ver near, hid in some leaf - y shade; For he

poco rit.

watched by her side till her eyes o - pened wide And the
 cared not a jot for the night - in - gale's lot When the
 thinks from a - bove 'tis the soul of his love, And he

f poco rit. *pp subito*

rit. *Both p*

blush-es made her cheeks grow red. Sweet - heart, my
 bride rose drooped and passed a - way.
 sings to her this se - re - nade:

colla voce *molto rit.* *a tempo p*

rose, I have wait-ed so long! For thou art all I

mf

live for, And thy love is all my song. O, say that a -

cresc. *p*

lone thou wilt bloom, dear, for me! I love you, and for-

ev-er I will wait for thee.

f *p*
Fine.

un poco più mosso

D.S.

p

cresc. *mf*

Nº 14. Quintette, "Castles in Spain."

(Estrella, King, Perigil, Ruyz, Boraldo.)

Allegro moderato.

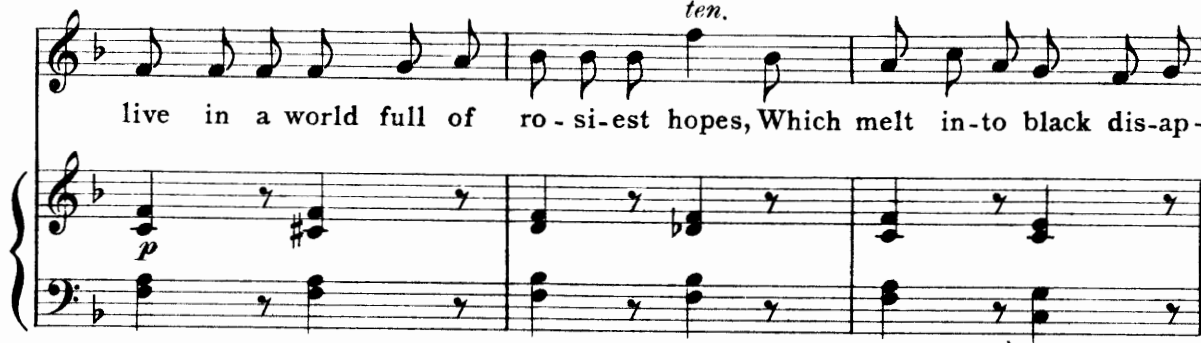
Estrella. 

Piano. 

We

ten.

live in a world full of ro-si-est hopes, Which melt in-to black dis-ap-



Estrella. 

point-ment. We

Ruyz. 

Which melt in-to black dis-ap - point-ment.

Peregil. 

Which melt in-to black dis-ap - point-ment.

King. 

Which melt in-to black dis-ap - point-ment.

Boraldo. 

Which melt in-to black dis-ap - point-ment.



ten.
 plan ma-ny things when our ship shall come in, But it oft fails to keep the ap -

pointment. *Ruyz.*
 It oft fails to keep the ap - point - ment. —
Peregil
 It oft fails to keep the ap - point - ment.
King.
 It oft fails to keep the ap - point - ment. — We
Borardo.
 It oft fails to keep the ap - point - ment. —

dream of the cas - tles we'll build, far a - way In a

land full of rich - es and hon - ey; But they're "cas - tles in Spain," when we

find we can't pay, And our cred-it-ors take all our money

poco rit.

Tempo di Valse.

Estrella.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Ruyz.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

King.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Peregil.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Borardo.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

p

down, but we build them a - gain.

down, but we build them a - gain.

down, but we build them a - gain. Some day I'll in - vent a new

down, but we build them a - gain.

down, but we build them a - gain.

stacc.

scheme, if I dare, To make mor-tar and bricks by com-pressing the

air; I could then put up air cas-tles 'most an-y - where.

pp sotto voce. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! —

pp sotto voce. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! —

pp sotto voce. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! —

pp sotto voce. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! —

pp sotto voce. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! —

pp a tempo. Cas-tles in Spain! Cas-tles in Spain! The beautiful cas-tles in Spain! — *f D.S.*

DANCE.

Moderato e grazioso.

The musical score is written for piano and violin. It consists of seven systems of staves. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo and style are indicated as "Moderato e grazioso".

The score includes various musical notations and dynamic markings:

- System 1:** Piano (p) dynamic. The violin part features a series of eighth notes with slurs and accents. The piano part provides a harmonic accompaniment with chords and single notes.
- System 2:** Continues the melodic and harmonic development. The violin part has a prominent melodic line with slurs and accents. The piano part includes a triplet of eighth notes.
- System 3:** Features a triplet of eighth notes in the violin part. The piano part has a triplet of eighth notes. The dynamic marking *f* (forte) is present.
- System 4:** Continues the melodic and harmonic development. The violin part has a triplet of eighth notes. The piano part has a triplet of eighth notes. The dynamic marking *mf* (mezzo-forte) is present.
- System 5:** Features a triplet of eighth notes in the violin part. The piano part has a triplet of eighth notes. The dynamic marking *pp* (pianissimo) is present.
- System 6:** Continues the melodic and harmonic development. The violin part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- System 7:** The final system. The violin part has a triplet of eighth notes. The piano part has a triplet of eighth notes. The dynamic marking *ff* (fortissimo) is present, followed by a *pp* (pianissimo) marking.

Nº 15. Song, "The Pilgrim of Love."

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Andante, con disperazione.

Jacinta.  A pilgrim in a land un-
From morning's sun to even's

Piano.  *p*

poco rit. *a tempo*

known am I, The land of love; The prayer I breathe is but a
gen - tle ray, At Love's be-hest I wan-der, nor one to-ken

poco rit. *a tempo*

wo-man's sigh, My faith to prove; The way I tread from hope is
on the way To cheer my quest. Yet will I on-ward, conquer -

pp *poco rit.* *a tempo*

not a-part, is not a - part, Tho' end-less yet;
ing despair, conquer-ing despair Till, in his eyes

p dolce

Ad. * *Ad.* * *Ad.*

pp poco più lento

The shrine I seek, a truant lover's heart, Lest he forget, Lest
My soul, to soul, looks upward, finding there Its Par-a-dise, Its

mf *poco più lento* *pp colla voce*

Andantino quasi con tenerezza

he forget, for - get.
Para - dise, Para - dise.

Speak, O ye mountains,

p *p con tenerezza*

Allegretto. *poco rit.* *a tempo*

val-leys and fountains; Tell me, all na - ture, which is the way?

colla voce!

Where doth he wan - der, hither or yon - der? Back to the sunset, or

poco rit. *a tempo, ma poco animato*

on toward the day? Whis-per, ye stars of the night, have ye seen him?

colla voce *un poco animato*

Tell me, ye birds, from thy view-heights a-bove! Flowers that blossomed, and

sighed, as he passed you, Have ye no word for the pil-grim of love?

rit. *a tempo*

pp *colla voce* *mf*

§ 2d Verse *sotto voce* *rit.*

Have ye no word for the pilgrim of love?

ten. *rit.* *pp* *rit.*

D.S.

No 16. Finale, Act II.

Allegro moderato e marziale.

Voice. King
My Roy - al

Piano.

will doth pris'ner pro-claim him. Till we have slain him,

Bind him and chain him. Off to Se - ville! Leave nothing un-

done, For his re - cord is a dread-ful one.

cresc.

Tenors

As a bandit he's so fierce, You can nev-er tell what he'll

Basses

As a bandit he's so fierce, You can nev-er tell what he'll

do; So bind him hard And dou-ble the guard, Or he'll run you through and

do; So bind him hard And dou-ble the guard, Or he'll run you through and

through. And the air with shout-ing pierce, For his Ma-jes-ty's migh-ty

through. And the air with shout-ing pierce, For his migh - ty

blow That with such speed Did the dread-ful deed As he laid the ras-cal

blow That with such speed Did the deed, Laid the ras-cal

Soprano & Aito.

His Roy - al will doth pris'-ner pro - claim him,

Tenor. *f* low. His Roy - al will doth pris'-ner pro - claim him,

Bass. *f* low. His Roy - al will doth pris'-ner pro - claim him,

f *sonore.*

So, till we've slain him, Bind him and chain him! Off to Se -

So, till we've slain him, Bind him and chain him! Off to Se -

So, till we've slain him, Bind him and chain him! Off to Se -

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

cresc.

ff
one. His re-cord is a dread-ful, dread-ful
one. His re-cord is a dread-ful dread-ful
one. His re-cord is a dread-ful,
ff
dim.
Ped.

Estrella
Fate! Ah, fate! A - las!
Ruyz
Roy - al will Your fate pro-claims, A - las!
Fredegonda
Roy - al will Your fate pro-claims, A - las!
Nicolo
His roy-al will Your fate pro-claims.

Borlido
His roy-al will Your fate proclaims; His royal will Your fate pro-claims.

one. Leave naught un -
one. Leave naught un -
one. Leave naught un -
p subito
f
Ped.

f
done, His re - cord is a dread - ful, dread - ful
done, His re - cord is a dread - ful, dread - ful
done, His re - cord is a dread - ful

dim.

Estrella
Oh, In pris - 'ners chains A -
rit. pp

Ruyz
To Se - ville In pris - 'ners chains A -
rit. pp

Fredegonda
To Se - ville In chains A -
rit. pp

Nicolo
In pris'ners, pris - 'ners chains, A -
rit. pp

Borardo
Of to Se - ville In pris'ners, pris - 'ners chains, A -
rit. pp

one.
one.
one.

p subito

Moderato

way!

way!

way!

way!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) in 3/4 time, key of B-flat major. Each staff begins with a quarter note followed by two eighth notes, then rests for the remainder of the measure. The lyrics "way!" are written below each staff.

Recit.

way!

Be - hold! Beware! Some trick is he con-

The second system consists of four vocal staves. The Soprano staff has a recitativo melody starting with a quarter note, followed by eighth and sixteenth notes. The lyrics "way!" are below the Soprano staff, and "Be - hold! Beware! Some trick is he con-" are below the Bass staff.

Jacinta (gradually comes back to consciousness.)

She moves, she moves,

The third system consists of four vocal staves. The Soprano staff has a recitativo melody. The lyrics "Jacinta (gradually comes back to consciousness.)" are written above the Soprano staff, and "She moves, she moves," are below the Bass staff.

Moderato.

mf

mf

p

The piano accompaniment consists of two staves (Treble and Bass). The first measure has a melody in the Treble staff starting with a quarter note, followed by eighth and sixteenth notes. The second measure has a melody in the Treble staff starting with a quarter note, followed by eighth and sixteenth notes. The third measure has a melody in the Treble staff starting with a quarter note, followed by eighth and sixteenth notes. The dynamics *mf*, *mf*, and *p* are marked below the Treble staff.

poco rit.

niv-ing; Him we thought dead is speedi-ly re - viv - ing.

pp

The fourth system consists of four vocal staves and two piano staves. The Soprano staff has a recitativo melody. The lyrics "niv-ing; Him we thought dead is speedi-ly re - viv - ing." are written below the vocal staves. The piano accompaniment consists of two staves. The dynamics *pp* is marked below the Bass staff.

Jacinta

Tempo di Valse, ma molto moderato e rubato.

pp *rit.* *a tempo*

Where am I? Was I still waking or dream - ing When

p con tenerezza *rit.* *a tempo*

rit. *a tempo*

came o'er me Vi-sions so sweet in their seem - ing,

rit.

rit. *a tempo*

There be - fore me; Eyes wherein love-light lay beam -

rit. *a tempo*

ing, Bend - ing o'er me? Was it but dreaming or

cresc. *f* *p*

seem - ing? Then let me ev - er dream.

dim. *p* *mf* *tr.*

p animato.

Look! how now he doth re - vive! Yes, some plan he

p

Look! how now he doth re - vive! Yes, some plan he

p

Look! how now he doth re - vive! Yes, some plan he

animato

trill

doth con - nive, Some bold plan con - nive. Close-ly

doth con - nive, Some bold plan con - nive. Close-ly

doth con - nive, Some bold plan con - nive. Close-ly

cresc *f* *f avec*

Peto.

abandon.

bind him! Be on your guard! Stand be-hind him; And watch him

bind him! Be on your guard! Stand be-hind him; And watch him

bind him! Be on your guard! Stand be-hind him; And watch him

abandon.

marc.

marc.

hard! _____ Tho' he's seem - ing To be dream - ing, He's but

hard! _____ Tho' he's seem - ing To be dream - ing, He's but

hard! _____ Tho' he's seem - ing To be dream - ing, He's but

cresc.

schem - ing To trump our card! Then de - clare him A pris - ner

schem - ing To trump our card! Then de - clare him A pris - ner

schem - ing To trump our card! Then de - clare him A pris - ner

marc.

still! _____ Off we bear him With ready will. _____ Tho' it shock him,

still! _____ Off we bear him With ready will. _____ Tho' it shock him,

still! _____ Off we bear him With ready will. _____ Tho' it shock him,

marc.

8

We will lock him In a deep dungeon dark in Se - ville.

We will lock him In a deep dungeon dark in Se - ville.

We will lock him In a deep dungeon dark in Se - ville.

cresc. *ff*

* *And.* *

Jacinta
resoluto.

Al - though as a captive you take me now, Yet ne'er will I grieve or des-

Estrella

Take him now!

Ruyz

Take him now!

Fredegonda

Take him now!

Nicolo

Take him now!

con anima
resoluto.

dolce.

pair. — The ma-gic-al charm of my lute will guard And

Lute will guard.

Lute will guard.

Lute will guard.

Lute will guard.

p Des - pair

p Des - pair

p Des - pair

comfort and so-lace me there. — I laugh at your bolts and your

Him there.

Him there.

Him there.

f Pri - son bars And, dark though the dungeon may be, — Its walls that
f Estrella
 Pri - son bars.
f Ruyz
 Pri - son bars. Walls that
 Fredegonda
 Pri - son bars.
 Nicolo
 Pri - son bars.

May be. Walls that
 May be. Walls that
 May be. Walls that

mf
mf
mf

f *p* *f*

hide Will I o - pen wide, For love will pro - vide the key. —
 hide - o - pen wide, For love will pro - vide the key. —
 hide o - pen wide.
 hide o - pen wide.
 hide o - pen wide.
 hide o - pen wide.

resoluto
ff
f
cresc.
allargando

Jacinta

f *tr*

Ah!

ff *rit.* *molto* *a tempo*
TUTTI.
Bear him a way to Se - ville, And dare de - fy
Bear him a way to Se - ville, And dare de - fy
rit. molto
ff And dare de - fy

rit. *molto* *a tempo*
him! Lonely his dun-geon and still, With no friend
him! Lonely his dun-geon and still, With no friend
him! With no friend
ff
rit. *a tempo*

nigh him. For 'tis His Ma-jes-ty's will That there

nigh him. For 'tis His Ma-jes-ty's will That there

nigh him. That there

in tempo

Red.

we try him! With no friend nigh him, A - las! Bear him a -

we try him! With no friend nigh him, A - las! Bear him a -

we try him! With no friend nigh him, A - las! Bear him a -

Red.

più mosso

way, A - way to Se - ville! To Se - ville, to Se - ville, to Se - ville! There we'll

way, A - way to Se - ville! To Se - ville, to Se - ville, to Se - ville! There we'll

way, A - way to Se - ville! To Se - ville, to Se - ville, to Se - ville! There we'll

più mosso

ff sempre

Red. *

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

ff A - way!

ff A - way!

ff A - way!

ff A - way!

Act III.

No 17. Introduction and Chorus.

Molto moderato e maestoso.

Piano.

ff

strepito

Red. *

Tenors

Basses.

Chorus

p

With cold and cal-cu-lat-ing

p

With cold and cal-cu-lat-ing

lento

p

(Curtain)

fp

p

misterioso

calm, De-void of ex-ul-ta-tion, We sit up-on, we sit up-on this

calm, De-void of ex-ul-ta-tion, We sit up-on, we sit up-on this

Roy-al case, In learn-ed con-sul - ta - tion While

Roy-al case, In learn-ed con-sul - ta - tion. While

cresc.

what we don't know. (*entre nous!*) Would cer - tain-ly a - maze you, The

what we don't know (*entre nous!*) Would cer - tain-ly a - maze you, The

cresc. *mf*

La - tin names we give to it At least should jar, At least should jar, At

La - tin names we give to it At least should jar, At least should jar, At

p

least should jar, At least should jar and daze — you.

least should jar, At least should jar and daze — you.

f

Borardo.

Allegro giusto. We're the Royal M. D's; And ob -

serve, if you please, That our man-ner is learned and wise. — If for

life you've a chance We can tell, at a glance, From the state of your tongue, pulse or

eyes. — In our med-i-cal pates, At pro - fes-sion - al rates, We e -

lu-ci-date meanings pro - found; — So be calm if you see That we

nev-er a-gree; We've o - pin - ions e - nough to go round. — We've o -

pin - ions e - nough to go round.

Chorus

Tho' ev'-ry phy - si - cian or

Tho' ev'-ry phy - si - cian or

poco rit. *f* *a tempo* *mf*

Boraldo.

Pi - ty your plight!

Roy-al prac-ti - tion - er May dis - a - gree on your plight, — Hold

Roy-al prac-ti - tion - er May dis - a - gree on your plight, — Hold

on to your nos - es And swal-low our dos-es; There's one of us bound to be

on to your nos - es And swal-low our dos-es; There's one of us bound to be

Boraldó.

Bound to be right. Hold on to your nos-es And swal-low our doses; There's

right. Hold on to your nos-es And swal-low our dos-es; There's

right. Hold on to your nos-es And swal-low our dos-es; There's

one of us bound to be right.

one of us bound to be right.

one of us bound to be right.

L'istesso tempo.

Peregil.

At dawn yesterday Our King passed a-way; (A

ha-bit he has that is chron-ic.) So let us ad-vice, While

each of us tries His fa-vor-ite pill or his ton-ic. Then,

should he re-vive And prove him a-live, A mo-di-fied glee 'twould af-

ford us, If ('twix you and me!) A lib - er - al fee With

ti - tle, per - haps, should re - ward us, re - ward us, Ah,

poco rit.

yes.

The King com - a - tose is

While 'spite of our dos - es, In,

Commodo

p.

cresc. sempre

A state that jo - cose is, (From

as he sup - pos - es, The fact we dis - close is

cresc. sempre

our di - ag - nos - is) That some-how or oth-er he's ill.

That some-how or oth-er he's ill. So

mf *p*

Of learned po - si - tion The

let each phy-si - cian Re - gard, with con-tri-tion,

cresc. sempre.

Roy-al con-di - tion; And, true to his mission, Pre-

Ex - ert his vo - li - tion Pre-

p Boraldo.
A pill, a pill, a
più mosso.
f scribe for the pa - tient, Pre - scribe for the pa - tient
scribe for the pa - tient, Pre - scribe for the pa - tient
f *pp* *legg.* *più mosso.*

Peregil
A
pill, a pill, Pre - scribe for the pa-tient a pill.
A pill!
f

pill, a pill, a pill, a pill, Pre - scribe for the pa-tient a

pill.

Chorus.

A pill! Pre - scribe, pre - scribe for him a

A pill! Pre - scribe, pre - scribe for him a

Peregil.

Borardo.

A pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

A pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

accel e cresc.

pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

accel e cresc.

-scribe for him, pre-scribe for him, the **ff** pa-tient, the pa-tient, the

-scribe for him, pre-scribe for him, the **ff** pa-tient, the pa-tient, the

scribe for him, pre - scribe for him the **ff** pa-tient, the pa-tient, the

scribe for him, pre - scribe for him the **ff** pa-tient, the pa-tient, the

lunga pausa

Tempo I.

pa-tient, the pa-tient a pill.

pa-tient, the pa-tient a pill.

pa-tient, the pa-tient a pill. With

pa-tient, the pa-tient a pill. With

lunga pausa Tempo I.

poco rit.

cold and cal-cu-la-ting calm, De-void of ex-ul-

cold and cal-cu-la-ting calm, De-void of ex-ul-

misterioso

ta-tion, We sit up-on, we sit up-on this Roy-al case In

ta-tion, We sit up-on, we sit up-on this Roy-al case In

learn - ed consul - ta - tion. While what we don't know

learn - ed consul - ta - tion. While what we don't know

(en - tre nous!) Would cer - tain - ly a - maze you, The

(en - tre nous!) Would cer - tain - ly a - maze you, The

cresc.

La - tin names we give to it At least should

La - tin names we give to it At least should

cresc.

jar and daze you.

jar and daze you.

accel.

8va Basso

No 18. Song,

"Oh, Won't You Shed One Little Tear For Me?"

Book & Lyrics by
CHARLES EMERSON COOK.Music by
LUCIUS HOSMER

Moderato rubato.

King. I am the most un-happy King that
Now, when the Queen my lit-tle sins in

Piano. *p* *cresc.* *ff* *p*

e'er sat on a throne. I'd glad-ly work at an - y - thing than
an - gry tat - ters ribs, I sim - ply stop all ar - gu - ment by

have this job a - lone. For no one un - der - stands me; and they
pass - ing in my chips. Then, when they see that I am gone, how

nev - er can see why I find it so hi - la - ri - ous to
they com - pute and strive To say: "So hand - some, good and true he

The musical score is written for voice and piano. The voice part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The tempo is marked 'Moderato rubato.' The key signature has one sharp (F#). The score is divided into four systems. The first system shows the King's entrance with a piano accompaniment starting on a low note. The second system continues the King's line with piano accompaniment. The third system shows the King's line continuing with piano accompaniment. The fourth system shows the King's line continuing with piano accompaniment. The piano part includes dynamic markings: *p*, *cresc.*, *ff*, and *p*.

poco rit. *con disperazione.*

lay me down and die. Oh, won't you shed one lit - tle
was, when still a - live!" Oh, won't you shed one lit - tle

poco rit.

f

Ad. *

tear for me? Tho' some-how, it's a joke they fail to see, I
tear for me? In fact, I'm real-ly bad as bad can be! It

p *f* *p*

Ad. * *Ad.* * *Ad.* *

think it is the height of wit Each now and then this life to flit. Oh,
makes me laugh un - til I cry, To hear them weep and wail and lie. Oh,

poco rit. *p*

won't you shed one lit - tle tear for me? (Sobs) for me?
won't you shed one lit - tle tear for me? for me?

colla voce. *pp* *D.C.*

quickly end And dark despair u-surp the strain. But *più*

trem.

resoluto wait! My lute shall speak for me! With fingers on its magic strings, And *cresc. sempre*

Horn. *cresc. sempre*

ear bent low to catch the key, I'll tell the mys-tic tale it *f*

sotto voce. parlante (aside to the lute)
sings. This is the deed that opes our

pp

prison door! Then sing as you have never sung be - fore!

dim. *pp* (lunga)

Allegro moderato.

Piano introduction in A major, 6/8 time. The music features a melody in the right hand and a bass line in the left hand, both marked with accents. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo).

resoluto a) "The Summons"

First system of the song. The vocal line begins with the lyrics "I am a minstrel of old; Harp of the ancient days." The piano accompaniment features a harp part marked *f* Harp. The system ends with a triplet of eighth notes in the right hand.

Second system of the song. The vocal line continues with the lyrics "No-ble the tale I un - fold; Great are the deeds I praise. For". The piano accompaniment continues with the harp part. The system ends with a triplet of eighth notes in the right hand.

Third system of the song. The vocal line continues with the lyrics "I have served a king! And it was I he saw Call". The piano accompaniment continues with the harp part. The system ends with a triplet of eighth notes in the right hand.

Fourth system of the song. The vocal line continues with the lyrics "forth his host, From hill to coast, In the days of the Moorish war. — Spake". The piano accompaniment continues with the harp part. The system ends with a triplet of eighth notes in the right hand.

-mando

I to ears en - chant - ed; Sped they from all the land — To

where Spain's flag stood plant - ed, Flag of brave Fer - di - nand,

Camped 'neath the scarred Al - ham - bra, While kingly Bo - ab - dil — Looked

ten.

down with awe On what he saw From the height of his castled hill.

tumultuoso

b) "The Battle"

Rises my voice: "Up and on, brave men!"

High thro' the bat - tle's din. "Up the Al-hambra hill

charge a-gain! This day we fight to win!

This the last stand of the dy - ing Moor! What if ye fall? Ye shall

hon - or gain! Great is the glory, the vic - t'ry sure,

Who fights for his God, for his King, and Spain! Ah

ff ad lib.

ben marcato

Chorus.

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

Spearmen and bowmen, Forsemen and yeomen, Heed ye the o-men Their

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

f risoluto

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

Yours is Grana-da, Its cas-tles and gold! Let the guns thunder!

Yours is Gran-a-da, Its cas-tles and gold! Let the guns thunder!

Yours is Gran-a-da, Its cas-tles and gold! Let the guns thunder!

Yours is Gran-a-da, Its cas-tles and gold! Let the guns thunder!

ffz
8va
basso

Let the world wonder! Crush the foe under; And catch the refrain!

Let the world won-der! Crush the foe un-der; And catch the refrain!

Let the world won-der! Crush the foe un-der; And catch the refrain!

Let the world won-der! Crush the foe un-der; And catch the refrain!

ffz
8va
basso

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

ffz
8va basso

ffz
8va basso

Kingdom of Spain!" Ah!

Kingdom of Spain!"

Kingdom of Spain!"

Kingdom of Spain!"

tr

accel.

ff

ff

ff più vivo *string* *fff*

Maestoso. e) "The Victory"

f *p*

The day is won; the bat - tle strong is o'er. Now let my *Quasi Recit.*

p *3*

strings in still enchantment lie Un-til the spir - it of each haunted

p *3*

Moor No more thro' dim Alhambra courts shall fly. Then

rit. *3* *rit.*

let some noble maid-en to the King Conduct me; and my magic voice restore, A -

Andante, con espressione

-gain the ancient days of Spain to sing, Re-ward her with the joy that love may
à la harp

bring, While dance and mu-sic thro' the pal - ace ring_ Then

tenuto

si - lent let me be for - ev - er - more, for - ev - er - more. —

rit. *dim.*

d) "The Fulfilment"

Allegro vivace.

Thus may the

f *ff* *p*

leg - end come to sweet ful - fill - ing, My fears — dis -

pel, — and find love true and will - ing; For thus fore -

told — the vi - sion of the Fountain Of him I've sought o'er

hill and dale and mountain. Henceforth, — oh Lute! — thy voice — em -

ploy, — To sing of love's e - ter - nal joy!

Ah! —



First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked "Ah!" and a slur. The piano accompaniment (grand staff) features chords and moving lines in both hands.



Second system of musical notation. The vocal line continues with two phrases, each marked "Ah!" and a slur. The piano accompaniment provides harmonic support with chords and moving lines.



Third system of musical notation. The vocal line features a melodic phrase marked "Ah!" and a slur, followed by a fermata and a final "Ah!" marked with a fermata. The piano accompaniment includes a trill in the right hand.



Fourth system of musical notation. The vocal line consists of four phrases, each marked "Ah!" and a slur, with a trill in the right hand. The piano accompaniment features a trill in the right hand and a fermata in the left hand.



Fifth system of musical notation. The vocal line begins with a melodic phrase marked "Ah!" and a slur. The piano accompaniment features chords and moving lines in both hands.

First system of the musical score. The upper staff features a melodic line with eighth-note runs. The lower staff is a piano accompaniment with chords and triplets. The word "string" is written above the piano staff.

Second system of the musical score. The upper staff is labeled "Cadenza" and contains a complex, rapid melodic passage. Below it, the vocal line has the lyrics "Ah!" and "lunga Ah!". The piano accompaniment consists of sustained chords. The dynamic marking "ff" is present.

Third system of the musical score. The upper staff has a vocal line with the lyrics "Ah!". The piano accompaniment is marked "Vivo" and "ff", featuring a rhythmic pattern of eighth notes.

Fourth system of the musical score. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with "ff".

Fifth system of the musical score. The piano accompaniment features a tremolo effect, indicated by the word "trem." and a wavy line.

Nº 20. Finale, Act III.

Tempo di Valse, ma assai moderato.

Voice. *Jacinta. rit. a tempo.*
 Am I still wak-ing or dream -
con tenerezza. a tempo.

Piano. *p rit.*
rit.

ing, Thou be - fore me? Joy that with rap-ture is

rit.

a tempo. teem - ing Now comes o'er me. Eyes where-in

a tempo.

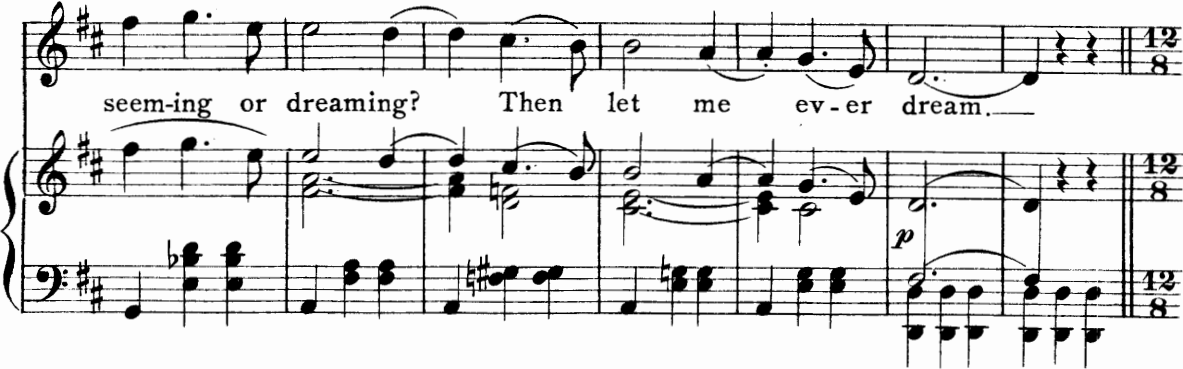
rit.

a tempo. love-light is beam - ing, Bend - ing o'er me, Is it but

a tempo.

cresc. f

seem-ing or dream-ing? Then let me ev-er dream. —



Tutti.

Tho' hearts des - pair — when Fate leads a - stray —

Fate leads a -

Tho' hearts des - pair — when Fate leads a - stray —

Tho' hearts are led — a - stray —

Fl.



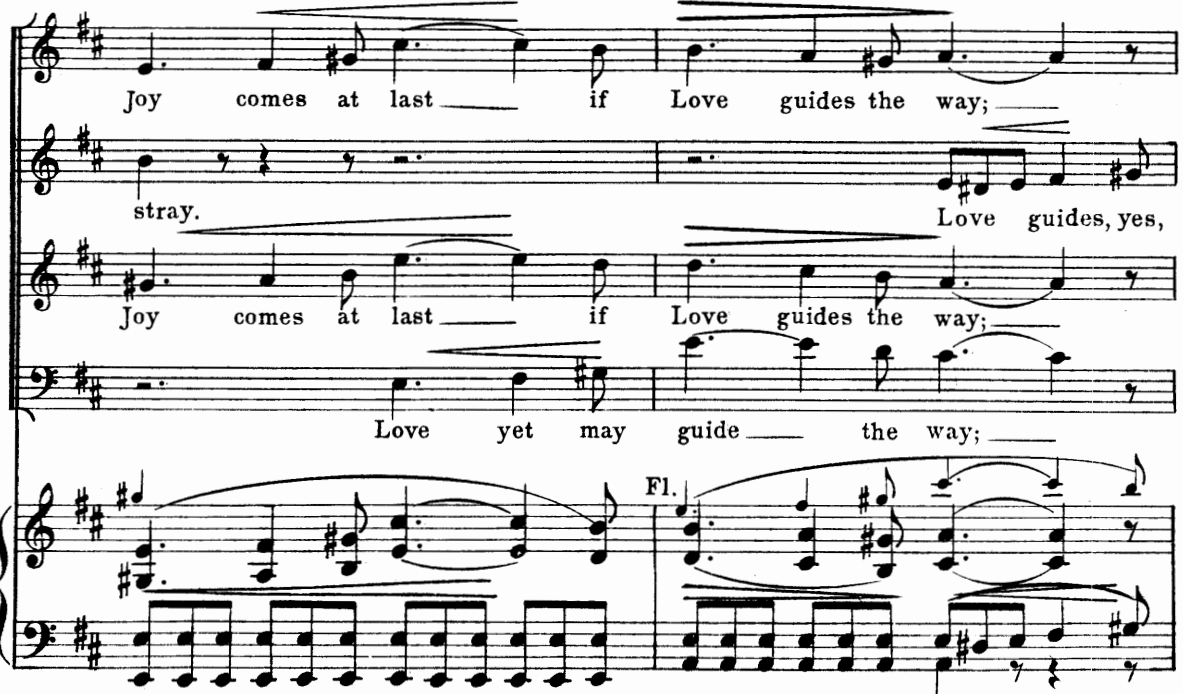
Joy comes at last — if Love guides the way; —

stray. Love guides, yes,

Joy comes at last — if Love guides the way; —

Love yet may guide — the way; —

Fl.



Largamente e grandioso.

ff Joy comes at last _____ if Love but guide the way; _____ Dark

ff Joy comes at last _____ if Love but guide the way; _____ Dark

ff Joy comes at last _____ if Love but guide the way; _____ Dark

ff Joy comes at last _____ if Love but guide the way; _____ Dark

ff *Largamente e grandioso*

Ped. * *Ped.* * *Ped.* * *Ped.* *

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

So, in thy hearts — let sunshine of youth ev - er stay, — With

So, in thy hearts — let sunshine of youth ev - er stay, — Let

So, in thy hearts — let sunshine of youth ev - er stay, — Let

So, in thy hearts — let sunshine of youth ev - er stay, — Let

Ped. *

meno f *cresc. molto*

hope &er delighting thee, Fortune ne'er slighting thee, Here, in Love's garden rare, Thy fragrance thro' the air,

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

meno f *cresc. molto*

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,




allargando Fair - est of Loves flow'rs that grows! My Rose! _____ *Largo*

Fair - est of Loves flow'rs that grows! My Rose! _____

Fair - est of Loves flow'rs that grows! My Rose! _____

Fair - est of Loves flow'rs that grows! My Rose! _____

allargando Fair - est of Loves flow'rs that grows! My Rose! _____ *Largo*




8^{ve} basso.....

END of OPERA.

M. Passow, Eng'r N.Y.